DHYANAMALA

DHYANAMALA

[redacted]

TEXT AND TRANSLATION

TANTRASĀRADHṚTA DHYĀNAMĀLĀ

D. C. SIRCAR

The late medieval work, entitled *Tantrasāra* by the great Tāntric *sādhaka* Kṛṣṇānanda Āgamavāgīśa Bhaṭṭācārya of the Vārendra Brāhmaṇa family of the Maitras of Maṇḍaljānī, is the most popular Tāntric encyclopædia of Eastern India. Its first printed text was a 'Vaṭṭalā' edition which was full of misprints and other defects. A better edition, together with a Bengali translation, was later published by Rasikmohan Caṭṭopādhyāy. Although not at all free from errors, this edition was printed from time to time by different agencies with slight modification here and there. Prasannakumār Śāstrī re-edited the work and succeeded in removing many of the mistakes. None of the old editions of the *Tantrasāra* is now available in the market with the exception of the publication of the Vasumatī Sāhitya Mandir, Calcutta. This is because the early editions were ousted from the field by the learned edition (with Bengali translation) prepared by Pañcānan Tarkaratna and Vīreśnāth Vidyāsāgar and published by the Vaṅgavāsī Press, Calcutta, in B.S. 1334 (1928 A.D.). There are of course some mistakes in the text and translation of this edition; but many of them have been corrected in the Errata. Unfortunately, the Vaṅgavāsī Press ceased to function within a few years after the publication of the *Tantrasāra* which soon became out of print, and the only edition of the work now available in the market is the Vasumatī publication which is in two parts and is in its eleventh print. Unfortunately the Vasumatī edition hardly contains anything of importance that is not found in the Vaṅgavāsī edition, not excluding its errors. We have consulted

both the Vaṅgavāsī and Vasumatī editions, the first marked here as A and the second as B.

The Vaṅgavāsī edition of the *Tantrasāra* is based on a few valuable manuscripts, one of which is stated to have been copied in Śaka 1580 corresponding to 1658-59 A.D. The dates of some other copies of the work have been read as Śaka 1554 (1632-33 A.D.), Śaka 1568 (1646-47 A.D.) and Śaka 1601 (1679-80) A.D.), though we had occasion to point out that the reading of the third figure in the first of the three dates found in a manuscript in the Vaṅgīya Sāhitya Pariṣad, Calcutta, appeared to us doubtful.[1] The *Tantrasāra* contains quotations from Rāghavabhaṭṭa[2] who wrote the *Padārthādarśa* commentary on the *Sāradātilaka Tantra* in 1493-94 A.D. as well as from Pūrṇānanda Paramahaṁsa's *Śrītattvacintāmaṇi*[3] composed in Śaka 1499 (1577-78 A.D.) and from the *Tantrakaumudī*[4] composed by Maithila Devanātha at the court of king Malladeva Naranārāyaṇa (1555-87 A.D.) of Kāmtā. The above indications would suggest that the *Tantrasāra* was composed not much earlier than the middle of the first half of the seventeenth century A.D. This has, however, to be reconciled with another piece of evidence. Kṛṣṇānanda, author of the *Tantrasāra*, was the sixth in ascent from Rāmatoṣaṇa Vidyālaṅkāra who composed the *Prāṇatoṣaṇī Tantra* in Śaka 1742 (1820 A.D.).[5] If Kṛṣṇānanda was Rāmatoṣaṇa's great-grandfather's great-grandfather, and if one generation is counted as covering about 25 years, the six generations in question would cover about 150 years so that the composition of the *Tantrasāra* may be assigned roughly to 1670 A.D., *i.e.* to the third quarter of the seventeenth century

---

[1] *The Śākta Pīṭhas*, p. 80.

[2] A, p. 16 *et passim*.

[3] *Ibid.*, p. 155.

[4] *Ibid.*, p. 374.

[5] *The Śākta Pīṭhas*, pp. 77ff. (see p. 80).

A.D. In order to lessen the gap between the date suggested by this evidence and the other indicated by evidences discussed above, we have elsewhere said, "It may not be improbable that Kṛṣṇānanda flourished in *circa* 1595-1675 A.D. and composed the *Tantrasāra* in the earlier part of his life. In any case, however, there is no doubt that the *Tantrasāra* was composed by the great Kṛṣṇānanda Āgamavāgīśa Bhaṭṭācārya sometime in the seventeenth century."[6]

When we were studying the *Tantrasāra* in connection with our work entitled *The Śākta Pīṭhas* (1948) quarter of a century ago, we realised that the large number of *dhyānas* of various gods and goddesses quoted in the book from older treatises may be of some interest, like any Śilpaśāstra text, to the students of Brāhmanical iconography in general and, in particular, to scholars interested in the iconographic ideas of the Tāntric Hindus who borrowed some of their conceptions from the Buddhist Tāntrics. The present monograph is the result of the said feeling which was working in our mind for a long time even though the work could not be readily taken up because we were busy with various other undertakings while the labour involved in the study and classification of the *dhyānas* was considerable.

Now the iconographic matter found in the *dhyānas* quoted in the *Tantrasāra* (and in a few cases also elsewhere in the work) is placed in the hands of students interested in the subject and we shall be happy if it proves to be of any use to them.

As mentioned above, the *dhyānas* appearing in the *Tantrasāra* seem to be all quoted from earlier works, though reference to the works quoted is quite specific and clear only in some cases and, at many places, the names of more than one authority are mentioned in the passage preceding the introduction of a particular *ahyāna* so that the exact position is difficult to determine. We have mentioned the name of the earlier work whenever it has appeared to us that the *dhyāna* has been cited as quoted from it, even though it may be doubtful in a few cases. The largest number of the *dhyānas* were quoted from another Tāntric encyclopædia entitled *Nibandha*, the full title of which is apparently *Nibandha-mahātantra* (in 4 Kalpas and 33 Paṭalas) noticed by Theodor Aufrecht in his *Catalogus Catalogorum*, Part II, p. 64.

---

[6] *Ibid.*, p. 80.

I. *Akṣobhya*

See under *Tārā*.

II. *Acyuia*

See under *Viṣṇu-Śrīkṛṣṇa*

III. *Ananta*

See under *Guhyakālī*.

IV. *Annapūrṇā*

1. Called *Nityā*. Regarded as *Bhairavī*.

Tapṭa-kāñcana-varṇ-ābhāṁ bāl-endu-kṛta-śekharām /
nava-ratna-prabhā-dīpta-mukuṭāṁ kuṁkum-āruṇām //
ciṭra-vastra-parīdhānāṁ saphar-ākṣīṁ ṭri-locanām /
suvarṇa-kalas-ākāra-pīn-onnata-payodharām //
go-kṣīra-dhāma-dhavalaṁ pañca-vakṭraṁ ṭri-locanam /
prasanna-vadanaṁ Śambhuṁ nīla-kaṇṭha-virājiṭam //
kapardinaṁ sphuraṭ-sarpa-bhūṣaṇaṁ kunda-sannibham /
nṛtyanṭam = aniśaṁ hṛṣṭaṁ dṛṣṭv = ānandamayīṁ parām //
s-ānanda-mukha-lol-ākṣīṁ mekhal-āḍhya-niṭambinīm /
anna-dāna-raṭāṁ Niṭyāṁ Bhūmi·Śrībhyām = alaṅkṛṭām //
(A, p. 367 ; B, p. 239)

N.B. A = Vaṅgavāsī edition ; B = Vasumaṭī edition. Ref. *Jñānārṇava*. V. 1. *mekhal-āḍhyāṁ nitambinīm*.

Nityā, who is engaged in the distribution of food (*anna*) and has Bhūmi (the goddess of earth) and Śrī (the goddess of fortune) at her sides, has the lustre of burnt gold, her complexion being red like saffron. She wears the crescent on the head, a crown sparkling with the lustre of nine kinds of gems and a waist-band. She is glad at the sight of the dancing Śambhu (Naṭarāja) who has white complexion, three eyes, five faces, blue throat (Nīlakaṇṭha), snake-ornaments and matted hair. His complexion resembles the colour of the *kunda* flower.

N.B. Śrī is the same as Lakṣmī and Śambhu the same as Śiva. For Lakṣmī and Bhūmi, see under *Viṣṇu-Śrīkṛṣṇa*.

2. Called *Bhagavatī*. Regarded as *Bhuvaneśvarī*.

Raktāṁ vicitra-vasanāṁ nava-candra-cūḍām=
anna-pradāna-niratāṁ stana-bhāra-namrām /
nṛtyantam=Induśakalābharaṇaṁ vilokya
hṛṣṭāṁ bhaje Bhagavatīṁ bhava-duḥkha-hantrīm //
(A, p. 173 ; B, p. 109)

N.B. Ref. *Kalpa* and *Nibandha*.

Bhagavatī, who is engaged in the distribution of food (*anna*) and is of red complexion, has the crescent on her crest and is bent at the weight of her breasts. She is glad at the sight of the dancing Crescent-ornamented god (Śiva Naṭarāja).

V. *Ambikā*

1. Regarded as *Bhuvaneśvarī*.

Sindūr-āruṇa-vigrahāṁ tri-nayanāṁ māṇikya-mauli-spurat-
tārānāyaka-śekharāṁ smita-mukhīm=āpīna-vakṣoruhām /
pāṇibhyāṁ maṇi-pūrṇa-ratna-caṣakaṁ rakt-otpalaṁ vibhratīṁ
saumyāṁ ratna-ghaṭastha-savya-caraṇāṁ dhyāyet parām=Ambikām //
(A, p. 168 ; B, p. 106)

N.B. Ref. *Nibandha*.

Ambikā is red like the colour of vermilion and has three eyes, her head being adorned with rubies and her crown with the moon. She has a smiling face and her breasts are highly developed. She holds a bejewelled drinking vessel full of gems in one hand and a red lotus in the other. Her face is benign, and she stands with her left (*savya*) foot on a jar of gems.

2. Regarded as *Mahālakṣmī*. See *Lakṣmī* and *Mahālakṣmī*.

Bāl-ārka-dyutim=indu-khaṇḍa=vilasat-koṭīra-hār-ojjvalām
ratn-ākalpa-vibhūṣitāṁ kuca-natāṁ śāleḥ karair=mañjarīm /
padmaṁ kaustubha-ratnam=apy=avirataṁ sambibhratīṁ sasmitāṁ
phull-āmbhoja-vilocana-traya-yutāṁ dhyāyet parām=Ambikām //
(A, p. 223 ; B, p. 144)

N.B. Ref. *Nibandha*.

Ambikā is red like the rising sun. The crescent adorns the garland around her crest. She wears bejewelled ornaments all over her body and is bent at the weight of her developed breasts. In her hands, she holds a cluster of *śāli* blossoms, a lotus and the jewel called *kaustubha*. She has a smiling face and three beautiful eyes.

N.B. Ambikā is a popular name of Śiva's wife; but the *kaustubha* jewel is usually associated with Viṣṇu. The Śaiva-Śākta features of the goddess are, however, more prominent here than her Vaiṣṇava characteristic.

3. Regarded as *Vajraprastāriṇī*. See under *Ardhanārīśvara*.

Rakt-ābdhau rakta-pote ravi-dal-kamal-ābhyantara-sanniṣaṇṇāṁ
rakt-āṅgīṁ rakta-mauli-sphurita-śaśikalāṁ smera-vaktrāṁ tri-netrām /
vījapūr-eṣu-pāś-āṅkuśa-Madanadhanuḥ-sat-kapālāni hastair

bibhrāṇām = ānat-āṅgīṁ stana-bhara-namitām =
Ambikām = āśrayāmaḥ //
(A, p. 185 ; B, p. 117)

N.B. Ref. *Nibandha*. V. l. *ratna-pote*.

Ambikā is red-complexioned and is seated on a red lotus with twelve (*ravi*) petals placed on a red ship (or bejewelled boat) in a sea of blood. Her red head is adorned by the crescent. She has three eyes and a smiling face and holds *vījapūra* (pomegranate), arrow, noose, goad, Madana's bow [of flowers] and skull in her hands. She is stooping at the weight of her developed breasts.

4. Also called *Devī, Viśālākṣī, Mahādevī* and *Mahāsampatpradā*.
Dhyāyed = Devīṁ Viśālākṣīṁ tapta-jāmbunada-prabhām /
dvi-bhujām = Ambikāṁ caṇḍāṁ khaḍga-kheṭaka-dhāriṇīm //
nān-ālaṅkāra-subhagāṁ rakt-āmbara-dharāṁ śubhām /
sadā-ṣoḍaśa-varṣīyāṁ prasann-āsyāṁ tri-locanām //
muṇḍa-māl-āvalī-ramyāṁ pīn-onnata-payodharām /
śav-opari Mahādevīṁ jaṭā-mukuṭa-maṇḍitām //
śatru-kṣaya-karīṁ Devīṁ sādhak-ābhīṣṭa-dāyikām /
sarva-saubhāgya-jananīṁ Mahāsampat-pradāṁ smaret //
(A, p. 612 ; B, p. 399).

N.B. Ref. *Ādiyāmala*.

Ambikā, called Devī, Viśālākṣī, Mahādevī, etc., has two arms, and her complexion resembles the colour of burnt gold. She is of violent temper and holds sword and shield in her hands. She wears red clothes and various ornaments and resembles a girl of sixteen years of age. She has three eyes, a pleased look and developed breasts and wears a garland of severed human heads. She stands on a corpse and has matted locks of hair arranged in a kind of crown.

VI. *Ardhanārīśvara*

Cf. *Lakṣmī-Nārāyaṇa* ; see under *Sūrya* called *Mārtaṇḍa*, i.e. *Mārtaṇḍabhairava*.

1. called *Rudra* and *Ardhāmbikeśa*.
Nīla-pravāla-ruciraṁ vilasat-trinetraṁ
pāś-āruṇotpala-kapālaka-śūla-hastam /
Ardhāmbikeśam = aniśaṁ pravibhakta-bhūṣaṁ
bālendu-baddha-mukuṭaṁ praṇamāmi Rudram //
(A, p. 320 ; B, p. 210)

N.B. Ref. *Nibandha*.

Rudra, in the form of Ardhāmbikeśa (i.e. Īśa or Śiva with Ambikā as his half), is beautiful like blue coral, with hands holding noose, red lotus, skull and *śūla* (trident). He has three eyes, and the crescent is fixed to his crown. The ornaments of the god and the goddess are suitable for males and females respectively. [The goddes holds noose and lotus.]

2. Udyad-bhānu-spurita-taḍid-ākāram = Ardhāmbikeśam
pāś-ābhīti-varada-paraśuṁ sandadhānaṁ kar-ābjaiḥ /
divy-ākalpair = nava-maṇi-mayaiḥ śobhitaṁ viśva-mūlaṁ
saumy-āgneyaṁ vapur = avatu vaś = candra-cūḍaṁ tri-netram //
(A, p. 235 ; B, p. 153)

N.B. Ref. *Nibandha*.

Ardhāmbikeśa (Īśa or S´iva with Ambikā as his half) has the appearance of the rising sun and the lightning. In his hands, he holds noose and battle-axe and shows *abhaya* and *varada* poses of hands. He has three eyes as well as the moon on his crest. He is adorned with ornaments made with the nine kinds of gems and has the benign form resembling fire.

N.B. The complexion of the god is red like the rising sun and that of the goddess is fair like lightning. See *Sūrya* called *Mārtaṇḍa* or *Mārtaṇḍabhairava*.

The *vara* or *varada* pose of hand exhibits the palm of the hand exposed to the observer with its fingers pointing downwards. It is also called *iṣṭa*, *abhīṣṭa* or *dāna*. The *abhaya* (also called *abhīti* and *bhīti-hara*) pose exhibits the palm exposed to the observer with the fingers raised upwards.

VII. *Ardhāmbikeśa*

Same as *Ardhanārīśvara.*

VIII. *Ādyavarāha* (*Ādivarāha*)

Same as *Varāha.*

IX. *Ādyāśakti*

Regarded as *Tripuṭā.*

Adhastāt kalpa-vṛkṣasya niṣaṇṇāṁ devatāṁ smaret //
Cāpaṁ pāś-āmbuja-sarasijāny=aṅkuśaṁ puṣpa-bāṇau
saṁbibhrāṇāṁ kara-sarasijai ratna-mauliṁ tri-netrām /
hem-ābj-ābhāṁ kuca-bhara-naṭāṁ ratna-mañjīra-kāñcīṁ
graivey-ādyair=vilasita-tanuṁ bhāvayec=Chaktim=
Ādyām //

cāmar-ādarśa-ṭāmbūla-karaṇḍaka-samudgakān /
vahantībhiḥ kuc-ārtābhir=dutībhiḥ parivāritām //
karuṇ-āmṛta-varṣiṇyā paśyantīṁ sādhakaṁ dṛśā / * * *
[Agny-ādi-ṣaṭsu koṇeṣu Lakṣmy-ādyāḥ pūjayed=dhru-
vam //

Lakṣmīṁ hema-prabhāṁ ṭanvīṁ sa-var-ābja-yug-ābha-
yām /
śaṅkha-cakra-gad-āmbhoja-dharaṁ hema-nibhaṁ Harim //
pāś-āṅkuśa-ābhay-ābhīṣta-dharāṁ Gaurīṁ jav-āruṇām /
mṛga-ṭaṅk-ābhay-ābhīṣṭa-dharaṁ hema-nibhaṁ Haram //
nil-otpala-karāṁ saumyāṁ Ratiṁ kāñcana-sannibhām /
dhṛta-pāś-āṅkuś-eṣvāsaṁ puṣp-eṣum=aruṇaṁ Smaram //]
(A, pp. 176-77 ; B, pp. 111-12).

N.B. Ref. *Nibandha.*

The goddess Ādyāśakti is seated under the Kalpa tree. She holds bow, noose, two lotuses, goad and arrow made of flowers in her hands. She has three eyes and a bejewelled head-dress. Her complexion is like the golden lotus, and she is bent at the weight of her developed breasts. She wears necklaces as well as bejewelled anklets and girdle. She has a kind look and is surrounded by the Dūtīs who have developed

---

breasts and carry flywhisk, mirror, betel-box and vermilion-case.

[The six deities to be worshipped on the six sides beginning with the south-east are—

1. *Lakṣmī* who is gold-coloured and slim and holds *vara* (i.e. the boon-offering pose of hand), two lotuses and *abhaya* (i.e. the no-fear pose of hand) in her four hands. See *Lakṣmī.*
2. *Hari* (Viṣṇu) having the colour of gold and holding the conch-shell, discus, mace and lotus in the four hands. See *Viṣṇu-Śrīkṛṣṇa*, etc.
3. *Gaurī* having the red colour of the *javā* (China rose) flower and holding noose, goad, *abhaya* (no-fear pose of hand) and *abhīṣṭa* (boon-offering pose of hand). See *Gaurī.*
4. *Hara* (Śiva) holding a deer, stone-cutting chisel or axe, *abhaya* (no-fear pose) and *abhīṣṭa* (boon-offering pose) in his four hands. See *Śiva.*
5. *Rati* who is gold-coloured and holds blue lotuses in her two hands. See under *Pracaṇḍacaṇḍikā-Chinnamastā.*
7. *Smara* (Madana) having red complexion and holding noose, goad, bow and flower-arrow in his four hands. See *Kandarpa*, *Kāma* and *Manobhava.*]

N.B. For the *vara* and *abhaya* poses of hands, see under No. VI.

X. *Indirā*

Same as *Lakṣmī.* See also under *Viṣṇu-Śrīkṛṣṇa.*

XI. *Indra*

Pīta-varṇaṁ sahasr-ākṣaṁ vajra-padma-karaṁ vibhum /
sarv-ālaṅkāra-samyuktaṁ naum=Īndraṁ dik-paṭ-īśva-
ram //
(A, p. 616 ; B, p. 402)

N.B. Ref. *Mantradevaprakāśinī.*

Indra, the chief of the *Dikpatis* (lords of the quarters), is yellow-complexioned and thousand-eyed and holds *vajra* (thunderbolt) and *padma* (lotus). He also wears various ornaments.

N.B. The stanza does not mention that Indra rides an elephant (Airāvata).

XII. *Īśa*

Same as *Śiva* ; see also under *Ardhanārīśvara*.

XIII. *Ugratārā*

See *Tārā*.

Pratyālīḍha-pad–ārpit-āṅghri-śava-hṛd-ghor-āṭṭahāsā parā
khaḍg-endīvara-kartṛ-kharpara-bhujā huṁkāra-bīj-od-
bhavā /
kharvā nīla-viśāla-piṅgala-jaṭā-juṭ-ogra-nāgair = yutā
jāḍyaṁ nyasya kapālake tri-jagatāṁ hanty = Ugratārā
svayam //

(A, p. 526 ; B, p. 342)

N.B. Ref. *Phetkārīya*. V. l. *jaṭā-ⁱuṭ-aika*⁰.

Ugraṭārā stands in the *pratyālīḍha* pose with the right-foot on a dead body's (S'iva's) chest and the left foot on the latter's legs and laughs terrible laughs. She holds sword, blue lotus, knife and vessel of a broken jar [respectively in the upper right, upper left, lower right and lower left hands]. She is of short stature and is endowed with blue and brown matted locks and has fierce snakes of huge size on her body. She destroys the *jāḍya* (inactivity) of the whole world after having put it in a skull-cup.

N.B. *Pratyālīḍha* is a standing pose which is the reverse of *ālīḍha*. In it, the left knee is thrown to front and the leg retracted, while the right leg is planted behind in a slanting position.

XIV. *Ucchiṣṭa-Gaṇeśa*

See *Gaṇeśa*.

XV. *Ucchiṣṭa-Cāṇḍālinī*

S'av-opari samāsīnāṁ rakt-āmbara-paricchadām /
rakt-ālaṅkāra-saṁyuktāṁ guñjā-hāra-vibhūṣitām //
ṣoḍaś-ābdān = ca yuvatīṁ pīn-onnata-payodharām /
kapāla-kartṛkā-hastāṁ parāṁ jyotiḥ-svarūpiṇīm //
vāma-dakṣiṇa-yogena dhyāyen = mantravid-uttamaḥ //

(A, p. 558 ; B, p. 264)

N.B. Ref. *Mantradevaprakāśinī*.

The goddess is seated on a corpse and wears red clothes as well as red ornaments and garlands of *guñjā* berries. She is a young girl aged sixteen years and has highly developed breasts. She holds skull-vessel and knife respectively in the left and right hands and appears as a dazzling light.

XVI. *Kanakāvatī* (*Yoginī*)

Pracaṇḍa-vadanāṁ Devīṁ pakva-bimb-ādharāṁ priye /
rakt-āmbara-dharāṁ bālāṁ sarva-kāma-pradāṁ śubhām //

(A, pp. 643-44 ; B, p. 420)

N.B. Ref. *Bhūtaḍāmara*.

The fierce-faced and youthful Devī has *bimba*-like (i.e. red) lips and wears red clothes.

XVII. *Kandarpa*

Same as *Kāma*, *Manobhava* and *Smara*. See under *Ādyāśakti* and *Viṣṇu-Śrīkṛṣṇa*.

XVIII. *Kamalajā*

Same as *Kamalā*, *Lakṣmī*, etc. See *Lakṣmī-Nārāyaṇa*.

XIX. *Kamalā*

Same as *Lakṣmī*, etc.

XX. *Karṇa-piśācī*

Called *Paiśācikī*.

Kṛṣṇāṁ rakta-vilocanāṁ tri-nayanāṁ kharvāñ = ca lamb-
odarīṁ

bandhūk-āruṇa-jihvikāṁ vara-kar-ābhī-yuk-karām=unmukhīm /
dhūm-ārcir=jaṭilāṁ kapāla-vilasat-pāṇi-dvayāṁ cañcalāṁ
sarvajñāṁ śava-hṛt-kṛt-ādhivasatiṁ Paiśāci kīṁ tāṁ numaḥ //
(A, p. 581 ; B, p. 379)

Paiśācikī, seated on a corpse, is black having the lustre of smoke and is pot-bellied. She has three red eyes and short stature, and her tongue looks red like the *bandhūka* flower. With raised face, she has two hands in the *vara* and *abhaya* poses and holds skull in the other two. She has moving limbs and matted hair.

N.B. For the *vara* and *abhaya* poses, see under No. VI.

XXI. *Kātyāyanī*

1. Same as *Mahiṣamardinī*.

Savya-pāda-sarojen=ālaṅkṛt-oru-mṛg-ādhipam /
vāma-pād-āgra-dalita-Mahiṣ-āsura-nirbharām //
suprasannāṁ suvadanāṁ cāru-netra-tray-ānvitām /
hāra-nūpura-keyūra-jaṭāmukuṭa-maṇḍitām /
vicitra-paṭṭa-vasanām=ardha-candra-vibhūṣitām /
khaḍga-kheṭaka-vajrāṇi triśūlaṁ viśikhaṁ tathā //
dhārayantīṁ dhanuḥ pāśaṁ śaṅkhaṁ ghaṇṭāṁ saroruham /
bāhubhir=lalitair=Davīṁ koṭi-candra-sama-prabhām //
(A, pp. 604-05 ; B, p. 394)

The Devī (Mahiṣamardinī) has her right foot on the lion and is pressing Mahiṣāsura with the fore part of her left foot. She is pleased and has a charming face and three beautiful eyes. Having the lustre of a crore of moons (i.e. a fair complexion), she wears necklace, anklets, *keyūra* (armlets) and *jaṭā-mukuṭa* and also beautiful silk clothes. She holds sword, shield, thunderbolt, trident, arrow, bow, noose, conch-shell, bell and lotus

[in her ten hands] and wears the crescent as an ornament [of her head].

N.B. *Savya* means 'left' and also 'right' in some cases. Here it has been used in the latter sense. *Jaṭāmukuṭa* is matted locks arranged in a particular form of crown.

2. Called *Mahākālī*.

Vyāghra-carma-parīdhānāṁ muṇḍa-mālā-vibhūṣitām /
rakta-vartula-bhīm-ākṣīṁ jihvayā lolay=āsurān //
carvayantīṁ Mahakālīṁ kāla-rātir=iv=aparām //
kṣobhayantīṁ jagat sarvaṁ sa-sur-āsura-parvatam //
(A, p. 606 ; B, p. 395)

Mahākālī wears tiger's skin and a garland of severed human heads. She has red, round and fierce eyes and is chewing the demons with her moving tongue.

N.B. Note that the two aspects of Kātyāyanī are quite different from each other.

XXII. *Kāma*

Same as *Kandarpa*, *Manobhava* and *Smara*. See under *Ādyāśatki* and *Pracaṇḍacaṇḍikā-Chinnamastā*.

XXIII *Kāmeśvarī* (*Yoginī*)

See *Yoginī*.

Kāmeśvarīṁ śaśāṅk-āsyāṁ khelat-khañjana-locanām /
sadā lola-gatiṁ kāntāṁ kusum-āstra-śilīmukhām //
(A, p. 645 ; B, p. 421)

N.B. Ref. *Bhūtaḍāmara*.

Kāmeśvarī has a moon-like face, and her eyes are fickle like the *khañjana* bird ; she is beautiful and has an agitated movement. She holds weapons and arrows made of flowers.

XXIV. *Kārttikeya*

Kārttikeyaṁ mahābhāgaṁ mayūr-opari-saṁsthitam /
tapta-kāñcana-varṇ-ābhaṁ śakti-hastaṁ vara-pradam //
dvi-bhujaṁ śatru-hantāraṁ nān-ālaṁkāra-bhūṣitam /

ṣaṇ-mukhaṁ tuṅga-netrañ=ca sarva-sainya-puraskṛtam //
(Appendix, A, p. 991 ; B, p. 655)

N.B. Ref. *Bhūtaḍāmara.*

The fortunate god Kārttikeya is seated on a peacock. His complexion resembles the colour of burnt gold. He has two hands, one holding the lance (*śakti*) and the other exhibiting the *vara* (boon-offering) pose. He is adorned with various ornaments and is the destroyer of enemies. He has six faces and high nose and is at the van of an army. [For *vara*, see under No. VI.]

XXV. *Kālī*

Described along with *Kapālinī*, *Kulvā*, *Kurukulvā*, *Virodhinī*, *Vipracittā*, *Ugrā*, *Urgaprabhā*, *Dīptā*, *Nīlā*, *Ghanā* and *Valākā*. See *Guhyakālī*, *Tārā* or *Tāriṇī*, *Dakṣiṇakālikā*, *Bhadrakālī*, *Śmaśānakālī*, *Śyāmā*, etc.

Sarvāḥ śyāmā asi-karā muṇḍa-mālā-vibhūṣitāḥ /
tarjanīṁ vāma-hastena dhārayantyaḥ śuci-smitāḥ //
digambarā hasan-mukhyaḥ sva-sva-vāhana-bhūṣitāḥ//
(A, p. 485 ; B, p. 314)

N.B. V. l. *sva-sva-bhartṛ-vibhūṣitāḥ.*

All these goddesses are dark-complexioned and have a sword in hand and wear a necklace of human heads. Their left hand is in the *tarjanī* pose. They are naked and have a smiling face. Each of them has her own *vāhana* or riding animal (or, husband) with her.

N.B. The *tarjanī* is a pose in which the index-finger of the upraised hand is stretched out upwards, while the other fingers are bent.

XXVI. *Kṛṣṇa* (*Śrīkṛṣṇa*)

Same as *Viṣṇu-Śrīkṛṣṇa.*

XXVII. *Kairātī* (the Kirāta woman)

Same as *Tvaritā.*

XXVIII. *Kṣiti*

Same as *Bhūmi* and *Vasumatī*. See under *Varāha.*

XXIX. *Kṣetrapāla*

Bhrājac-candra-jaṭā-dharaṁ tri-nayanaṁ nīl-āñjan-ādri-prabhaṁ
dor-daṇḍ-ātta-gadā-kapālam=aruṇa-srag-gandha-vastr-ojjvalam /
ghaṇṭā-mekhala-gharghara-dhvani-milaj-jhaṅkāra-bhīmaṁ vibhuṁ
vande saṁhita-sarpa-kuṇḍala-dharaṁ śrī-Kṣetrapālaṁ sadā //
(A, p. 327 ; B, p. 215)

N.B. Ref. *Prapañcasāra.*

Kṣetrapāla bears the moon on his matted hair and has three eyes. His complexion is blue like the mountain of blue collyrium, and he wears ear-rings of coiled serpents in his ears and a girdle with bells attached to it. He has red garlands, uses red scented ointment, wears red clothes and holds mace and skull. The bells attached to his waist-band make a terrible sound.

N.B. Kṣetrapāla is an aspect of *Śiva.*

XXX. *Gaṅgā*

Dadarśa purato Gaṅgāṁ dvi-bhujāṁ makar-āsanām /
kund-endu-śaṅkha-dhavalāṁ sarv-ābharaṇa-bhūṣitām //
(Appendix, A, p. 990 ; B, p. 654)

N.B. Ref. *Kriyāyogasāra.* For another *dhyāna*, the reader has been referred to the *Brahmavaivartapurāṇa.*

The goddess has two hands and has the *makara* (a crocodile or shark, or a mythical sea-monster) as her *āsana* (seat or vehicle). She is adorned with all ornaments and is as white as the *kunda* flower, the moon and the conch-shell.

XXXI. *Gaṇapati*

Same as *Gaṇeśa*.

XXXII. *Gaṇeśa*

1. Called *Gaṇapati*.

Sindūr-ābhaṁ tri-netraṁ pṛthutara-jaṭharaṁ hasta-padmair=dadhānaṁ
dantaṁ pāś-āṅkuś-eṣṭāny=uru-kara-vilasat-vījapūr-ābhirāmam /
bāl-endu-dyoti-mauliṁ karipati-vadanaṁ dānapūr-ārdra-gaṇḍaṁ
bhogīndr-ābaddha-bhūṣaṁ bhajata Gaṇapatiṁ rakta-vastr-āṅgarāgam ||
(A, p. 206 ; B, p. 131)

N.B. Ref. *Nibandha.*

Gaṇapati is red like the colour of vermilion ; he is three-eyed and big-bellied and holds [his broken] tusk, noose and goad [respectively in the upper right, lower right and upper left of his four hands], one hand (*i.e.* the lower left) being in the *iṣṭa* (*i.e. varada* or boon–giving) pose. He has the elephant's face with its sides wet with ichor and holds a pomegranate with his trunk. His head is adorned by the crescent, and he wears red clothes, uses red scented ointment and has also the snake as an ornament.

N.B. For the pose of hand, see under No. VI.

2. Called *Gaṇeśāna* and *Mahākāla*. Regarded as *Ucchiṣṭa-Gaṇeśa.*

Rakta-mūrtiṁ Gaṇeśānaṁ sarv-ābharaṇa-bhūṣitam /
rakta-vastraṁ tri-netrañ=ca rakta-padm-āsane sthitam ||
catur-bhujaṁ Mahākālaṁ dvi-dantaṁ sa-smit-ānanam /
iṣṭañ=ca dakṣiṇe haste dantañ=ca tad-adhaḥ-kare ||
pāṣ-āṅkuśau ca hastābhyāṁ jaṭā-maṇḍala-veṣṭitam /
lalāṭa-candra-rekh-āḍhyaṁ sarv-ālaṅkāra-bhūṣitam ||
(A, p. 564 ; B, p. 368)

Gaṇeśāna or Mahākāla has red complexion and is bedecked with all ornaments. He wears red clothes and has three eyes, four hands and two tusks. Seated on red lotus, he is smiling and holding *iṣṭa* (*i.e.* the *varada* pose of hand) in his upper right hand, a tusk in the lower right, while noose and goad adorns his upper and lower left hands respectively, He has crescent on the forehead and his head is covered by a number of matted locks. [The epithet *dvidanta* is interesting.]

N.B. For the pose of hand, see under No. VI.

3. Called *Hastimukha* (Elephant-faced).

Pāś-āṅkuśau kalpa-latāṁ viṣāṇam
dadhat-sva-śuṇḍ-āhita-vījapūraḥ /
raktas=tri-netras=taruṇ-endu-maulir=
hār-ojjavalo Hastimukho='vatād=vaḥ /
(A, pp. 215-16 ; B, p. 138)

N.B. Ref. *Nibandha.*

The elephant-headed god holds, in his [four] hands, noose, goad, the wish-fulfilling *kalpa* creeper and [his own broken] tusk while a pomegranate is held in his trunk. He is red-complexioned and has three eyes, his head being adorned by the crescent. He shines on account of his necklace.

4. Called *Heramba.*

Muktā-kāñcana-nīla-kunda-ghusṛṇa-cchāyais=tri-netr-ānvitair=
nāg-āsyair=hari-vāhanaṁ śaśi-dharaṁ Herambam=arka-prabham /
dṛptaṁ dānam=abhīti-modaka-radān ṭaṅkaṁ śiro-kṣ-ātmikāṁ
mālāṁ mudgaram=aṅkuśaṁ tri-śikhakaṁ dorbhir=dadhānaṁ bhaje ||
(A, p. 214 ; B, p. 137)

N.B. Ref. *Nibandha. Ghusṛṇa=kuṅkuma* ; *hari-vāhana=siṁha-vāhana.*

Heramba has five elephant's faces, each endowed with three eyes and having the complexion resembling the colour respectively of the pearls, gold, indigo, *kunda* flower and saffron. He rides a lion, and [his head] is adorned with the moon. His [red] appearance is like that of the [rising] sun. He holds, in his hands, *dāna* (i. e. exhibits the *varada* pose of hand), *abhīti* (i.e. the *abhaya* pose of hand), sweetmeats, [his own broken] tusk, *ṭaṅka* (stone-cutting axe or chisel), a rosary of [human] heads, club, goad and trident.

N.B. For the poses of hand, see under No. VI.

XXXIII. *Garuḍa*

See under *Viṣṇu-Śrīkṛṣṇa.*

Called *Pakṣirāja* (Lord of Birds).

Varm-antar-vahni-yugm-ākṣara-kamala-gataṁ pañca-bhūt-ādya-varṇaṁ
kḷpt ākalpaṁ phaṇ-īndrair=abhaya-vara-karaṁ padma-netraṁ suvaktram /
duṣṭ-āhi-cchedi-tuṇḍaṁ smarad-akhila-viṣa-proṣaṇaṁ prāṇa-bhūtaṁ
prāṇ-āgraṇyaṁ trivedī-tunum=amṛtamayaṁ Pakṣirājaṁ bhaje='ham //

(A, pp. 617-18 ; B. p. 403)

N.B. Ref. *Nibandha.*

The Lord of Birds (Pakṣirāja) is seated on a lotus bearing certain *bījākṣaras* and has his body consisting of the three Vedas. He wears snake-ornaments and has his hands in the *vara* and *abhaya* poses. His face is beautiful, and his eyes resemble the lotus. He is tearing a serpent with his beaks.

N.B. For the poses of hands, see under No. VI.

XXXIV. *Gāyatrī*

A. *Prātaḥkālīyā.*

1. Called *Brāhmī* (Brahman's wife).

Udyad-āditya-saṅkāśāṁ pustak-ākṣa-karāṁ smaret /

kṛṣṇ-ājina-dharāṁ Brāhmīṁ dhyāyet=tārakite='mbare //

(A, p. 133 ; B, p. 84)

N.B. V. l. *kṛṣṇ-ājin-āmbarāṁ.*

Brāhmī (the Śakti of the god Brahman) is to be meditated in the morning as resembling the rising sun in the starry sky, wearing *kṛṣṇ-ājina* (skin of the black antelope) and holding manuscript and rosary in her hands.

2. Vāg-vīja-rūpāṁ vidyāyā vidyut-paṭala-bhāsvarām /
puṣpa-bāṇ-ekṣu-kodaṇḍa-pāś-āṅkuśa-lasat-karām //

(A, p. 134 ; B, p. 84)

The goddess of knowledge and speech is dazzling like lightning and holds the arrow made of flowers, the bow of sugarcane, noose and goad [in her four hands].

B. *Madhyāhnakālīyā.*

1. Śyāma-varṇāṁ catur-bāhuṁ śaṅkha-cakra lasat-karām /
gadā-padma-dharāṁ Devīṁ sūry-āsana-kṛt-āśrayām //

(A, p. 133 ; B, p. 84)

The Devī is to be meditated at noon as seated in the Sun. She is dark-complexioned and holds the conch-shell, discus, mace and lotus in her four hands.

N.B. This aspect of the goddess has Vaiṣṇava characteristics.

2. Kāma-vīj-ātmikāṁ Devīm=alaktaka-ras-āruṇām /
prasūna-bāṇa-puṇḍr-ekṣu-cāpa-pāś-āṅkuś-ānvitām //
paritaḥ sv-ātma-mukhyābhiḥ ṣaṭtriṁśat-tattva-śaktibhiḥ //

(A, p. 134 ; B, p. 84)

N.B. V. l. *puṣp-ekṣu.*

The Devī is to be meditated as red like *alaktaka-rasa* (red lac) and as holding an arrow made of flower and a bow made of white sugarcane (or, a sugarcane bow adorned with flowers), as well as noose and goad. She is surrounded by thirtysix Śaktis (called Tattva-śakti).

C. *Sāyāhnakālīyā*

1. Śuklāṁ śukl-āmbara-dharāṁ vṛṣ-āsana-kṛt-āśrayām /
tri-netrāṁ varadāṁ pāśaṁ śūlañ = ca nṛ-karoṭikām //
sūrya-maṇḍala-madhyasthāṁ dhyāyan Devīṁ samabhyaset //
(A, p. 133 ; B, p. 84)

The Devī is to be meditated in the evening as white-complexioned, wearing white clothes and seated on a bull in the sun's orb. She has three eyes and [holds] noose, spear (or trident) and human skull in three hands with the fourth hand in the *varada* pose.

N.B. This aspect of the goddess has Śaiva characteristics. For the pose of hand, see under No. VI.

2. Called *Bhagavatī*.

Śakti-vīj-ātmikāṁ cāpa-bāṇa-pāś-āṅkuś-ānvitām /
yuga-nity-ākṣar-ākārāṁ sphaṭik-ābharaṇ-ānvitām //
cintayitvā Bhagavatīṁ Nityābhiḥ parivāritām //
(A, p. 134 ; B, p. 84)

The Bhagavatī should be meditated in the evening as seated in the moon's orb and as holding bow, arrow, noose and goad. She wears ornaments made of crystal and is surrounded by the Nityās.

XXXV. *Guhyakālī* (*Guhyakālikā*)

See *Śyāmā* ; also see under *Śivā* ; cf. *Mahākāla*.

Mahāmegha-prabhāṁ Devīṁ kṛṣṇa-vastra-pidhāyinīm /
lalaj-jihvāṁ ghora-daṁṣṭrāṁ koṭar-ākṣīṁ hasan-mukhīm //
nāga-hāra-lat·opetāṁ candr-ārdha-kṛta-śekharām /
dyāṁ likhantīṁ jaṭām = ekāṁ lelihānāṁ śavaṁ svayam //
nāga-yajñopavīt-āṅgīṁ nāga-śayyā-niṣeduṣīm /
pañcāśan-muṇḍa-saṁyuktāṁ nara-mālāṁ mah-odarīm //
sahasra-phaṇa-saṁyuktām = Anantaṁ śiras = opari /
catur = dikṣu nāga-phaṇā-veṣṭitāṁ Guhyakālikām //
Takṣaka-sarpa-rājena vāma-kaṅkaṇa-bhūṣaṇām /

Ananta-nāga-rājena kṛta-dakṣina-kaṅkaṇām //
nāgena rasanā-hāra-kalpitāṁ ratna-nūpurām /
vāme Śiva-svarūpan = taṁ kalpitaṁ vatsa-rūpakam //
dvi-bhujāṁ cintayed = Devīṁ nāga-yajñ-opavītinīm /
nara-deha-samābaddha-kuṇḍala-śruti-maṇḍitām //
prasanna-vadanāṁ saumyāṁ nava-ratna-vibhūṣitām / * * *
aṭṭa hāsāṁ mahā-bhīmāṁ sādhak-ābhīṣṭa-dāyinīm //
(A, pp. 502-03 ; B, pp. 326-27)

N.B. V. l. *bālaka-rūpam* for *vatsa-rūpakam*. For *śiras = opari*, better read *mastak-opari*. The composition is poor.

Guhyakālikā has the colour of dense clouds and wears black clothes. She has a lolling tongue and terrible-looking teeth. Her eyes are sunken. She has a smiling face and wears necklaces made of serpents, and the crescent adorns her head. Her single matted lock of hair touches the sky, and she frequently licks a corpse. She has the sacred thread made of a snake, rests on a snake-bed and wears a garland of human bodies and fifty heads. She is big-bellied and has the thousand-hooded Ananta on her head and serpent-hoods all around. The snake kings Takṣaka and Ananta respectively form the bracelets of her left and right wrists. Her girdle and necklace are made of snakes while her anklets are made of jewels. Śiva stands as a child to her left. She has two hands and her sacred thread is made of snakes and ear-rings of human bodies. She is pleasant-faced and benign and is adorned with the nine kinds of gems.

XXXVI. *Gopabālaka* (Cowherd Boy)

See under *Viṣṇu-Śrīkṛṣṇa*.

XXXVII. *Govinda*

Same as *Viṣṇu-Śrīkṛṣṇa*.

XXXVIII. *Gaurī*

See under *Ādyāśakti* and *Naṭinī* (*Yoginī*).

Hem-ābhāṁ bibhratīṁ dorbhir=darpaṇ-āñjanasādhane /
pāś-āṅkuśau sarva-bhūṣāṁ tāṁ Gaurīṁ sarvadā bhaje //
(A, p. 613 ; B, p. 400)

Gaurī is gold-coloured and is adorned with all kinds of ornaments. She holds a mirror, the stick for applying collyrium to her eyelids, a noose and a goad [in her four hands].

XXXIX. *Caṇḍeśvara*

See *Śiva*.

Caṇḍeśvaraṁ rakta-tanuṁ tri-netraṁ
rakt-āṁśuk-āḍhyaṁ hṛdi bhāvayāmi /
ṭaṅkaṁ triśūlaṁ sphaṭik-ākṣamālāṁ
kamaṇḍaluṁ bibhratam=indu-cūḍam //
(A, p. 326 ; B, p. 214)

Caṇḍeśvara has red complexion and three eyes and wears red clothes. With his crest adorned by the moon, he holds a *ṭanka* (hatchet or stone-cutter's chisel), a trident, a rosary of crystal beads and a *kamaṇḍalu* (earthen or wooden water-pot used by ascetics) [in his four hands].

XL. *Caṇḍogra-Śūlapāṇi*

See *Śiva*.

Śuddha-sphaṭika-saṅkāśaṁ catur-bāhuṁ kirīṭinam /
śūlaṁ kapālaṁ dakṣe tu vāme tu pāśam=aṅkuśam //
surā-pāna-ras-āviṣṭaṁ sādhak-ābhīṣṭa-dāyakam //
(A, pp. 553-54 ; B, p. 360)

N.B. Ref. *Kubjikātantra* ; *dakṣa=dakṣiṇa*.

The god's complexion is white like the colour of a white pearl. He wears a crown and holds, in his four hands, the trident and skull-vessel in the right and the noose and goad in the left. He is intoxicated as a result of drinking wine.

XLI. *Cāmuṇḍā*

Daṁṣṭrā-koṭi-viśaṅkaṭā suvadanā sāndr-āndhakāra-sthitā

khaṭvāṅg-āsi-nigūḍha-dakṣiṇa-karā vāmena pāśaṁ śiraḥ /
śyāmā piṅgala-mūrdhajā bhayakarī śārdūla-carm-āvṛtā
Cāmuṇḍā śava-vāhinī japa-vidhau dhyeyā sadā sādhakaiḥ //
(A, pp. 634-35 ; B, p. 414)

Cāmuṇḍā has a pleasing face, but a terrible appearance owing to her [terrible] teeth. She lives in dense darkness and has *khaṭvāṅga* (a long bone with a skull at the top) and sword in her [two] right hands and noose and a human head in the two] left hands. She is dark-complexioned and has tawny hair. She wears tiger's skin and causes terror. Her seat is a corpse.

XLII. *Caitanya-bhairavī*

See *Nityā*.

XLIII. *Chinnamastā*

Same as *Pracaṇḍacaṇḍikā*.

XLIV. *Jagannātha*

Same as *Viṣṇu-Śrīkṛṣṇa*.

XLV. *Jayadurgā*

See *Durgā*, *Mahiṣamardinī*, *Śivā*, etc.

Kāl-ābhr-ābhāṁ kaṭ-ākṣair=ari-kula-bhayadāṁ mauli-baddh-endu-rekhāṁ
śaṅkhaṁ cakraṁ kṛpāṇaṁ triśikham=api karair=udvahantīṁ tri-netrām /
siṁha-skandh-ādhirūḍhāṁ tri-bhuvanam=akhilaṁ tejasā pūryantīṁ
dhyāyed=Durgāṁ Jay-ākhyāṁ tridaśa-parivṛtāṁ sevitāṁ siddhi-kāmaiḥ //
(A, p. 192 ; B, p. 123)

N.B. Ref. *Nibandha*.

Jayadurgā has three eyes, and her complexion resembles the colour of the dark clouds. Her head is adorned by the crescent, and she holds the conch-shell, discus, sword and trident. She rides on a lion.

XLVI. *Jaladhisutā*

Same as *Indirā*, *Kamalajā*, *Kamalā*, *Lakṣmī*, *Śrī*.

XLVII. *Jānakī*

Same as *Sītā*.

XLVIII. *Jiṣṇu*

See *Hayagrīva*.

XLIX. *Ḍākinī*

See under *Pracaṇḍacaṇḍikā-Chinnamastā*.

L. *Takṣaka*

See under *Guhyakālī*.

LI. *Tārā*

Same as *Tāriṇī*. See also *Ugratārā*, *Dakṣiṇakālikā*, *Śyāmā* and *Śivā*.

1. Regarded as *Tāriṇī*.

Pratyālīḍha-padāṁ ghorāṁ muṇḍa-mālā-vibhūṣitām /
kharvāṁ lamb-odarīṁ bhīmāṁ vyāghra-carm-āvṛtāṁ kaṭau //
nava-yauvana-sampannāṁ pañca-mudrā-vibhūṣitām /
catur-bhujāṁ lola-jihvāṁ mahābhīmāṁ vara-pradām //
khaḍga-kartrī-samāyukta-savy-etara-bhuja-dvayām /
kapāl-otpala-saṁyukta-savya-pāṇi-yug-ānvitām //
piṅg-ogr-aika-jaṭāṁ dhyāyen=maulāv=Akṣobhya-bhūṣitām //

[Bāl-ārka-maṇḍal-ākāra-locana-traya-bhūṣitām /
jvalac-citā-madhya-gatāṁ ghora-daṁṣṭrāṁ karālinīm //
s-āveśa-smera-vadanāṁ stry-alaṅkāra-vibhūṣitām /
viśva-vyāpaka-toy-āntaḥ-śveta-padm-opari sthitām //]

Akṣobhyo Devī-mūrdhanyas=trimūrtir=nāga-rūpa-dhṛk //
(A, pp. 514-15 ; B. p. 334)

N.B. Ref. *Phetkārīya*. V. 1. *Lalaj-jihvām*. This *dhyāna* is introduced by a stanza ending with the words *dhyāyed=ātmānaṁ Tāriṇī-mayam*.

The goddess Tāriṇī stands in the *pratyālīḍha* pose. She is youthful, fierce, short-statured and big-bellied. She wears tiger's skin at her waist and a garland of skulls on her neck. She is endowed with the *pañca-mudrā* and has a lolling tongue, and her four arms hold sword and knife in the right hands and skull and blue lotus in the left ones. She has a single lock of matted hair, which is *piṅga* (tawny) and fierce-looking, and her head is adorned by [the Dhyāni-Buddha] Akṣobhya.

[The three eyes of the goddess are red resembling the rising sun's orb. She stands in the middle of a burning funeral pyre and looks fierce with her terrible teeth. She has a smiling face and wears various female ornaments. She is on a white lotus in the waters of the ocean.]

Akṣobhya on the forehead of the Devī has a triple form, but appears in the form of a serpent.

N.B.—For the standing pose called *pratyālīḍha*, see under No. XIII. Akṣobhya is really a Dhyāni-Buddha and indicates the original Buddhist character of the goddess. His funny description seems to suggest that the late medieval Tantric authors were not conscious about his identity. *Pañca-mudrā-vibhūṣita*=*lalāṭe śvet-āsthi-paṭṭikā-catuṣṭay-ānvita-kapāla-pañcaka-bhūṣita*, i.e. adorned by a necklace of five skulls with a white bone between any two of them. This interpretation has been supported by quotations from the *Tantracūḍāmaṇi* and from one of Śaṅkarācārya's works.

2. Śyāma-varṇāṁ tri-nayanāṁ dvi-bhujāṁ vara-paṅkaje /
dadhānāṁ bahu-varaṇābhir=bahu-rūpābhir=āvṛtām //
Śaktibhiḥ smera-vadanāṁ smera-mauktika-bhūṣaṇāṁ /

ratna-pādukayor = nyasta-pād-āmbuja-yugāṁ smaret //
(A, pp. 535-36 ; B, p. 348)

N.B. Ref. *Svatantra.*

The goddess is dark-complexioned and has three eyes and two arms, one holding a lotus and the other exhibiting the *varada* pose. She is smilling and is adorned with bright pearls. Her feet are in bejewelled sandals or shoes and she is surrounded by Śaktis of various complexions and shapes.

N.B.—The reference to the sandals or shoes worn by the goddess is interesting and may suggest foreign association. cf. *Śakti Cult*, ed. Sircar, P. 191. For the pose of hand, see No. VI.

3. Called *Nityā, Mahādevī* and *Tāriṇī.*

Kṛṣṇāṁ lamb-odarīṁ bhīmāṁ nāga-kuṇḍala-śobhitām /
rakta-mukhīṁ lalaj-jihvāṁ rakt-āmbara-dharāṁ kaṭau //
pīn-onnata-stanīm = ugrāṁ mahānāgena veṣṭitām /
śavasy = opari deveśi tasy = opari kapālake //
nās-āgra-dhyāna-niratāṁ mahā-ghorāṁ vara-pradām /
catur-bhujāṁ dīrgha-keśīṁ dakṣiṇasy = ordhva-bāhunā //
bibhratīṁ nalinīm = ekāṁ vām-ordhve pāna-pātrakam /
var-ābhaya-dharāṁ Devīm = adhastād = dakṣa-vāmayoḥ //
pibantīṁ raudhirīṁ dhārāṁ pāna-pātre Sadāśive /
sarva-siddhi-pradāṁ Devīṁ Nityāṁ giri-nivāsinīm //
locana-traya-saṁyuktāṁ nāga-yajñ-opavītinīm /
dīrgha-nāsāṁ dīrgha-jaṅghāṁ dīrgh-āṅgīṁ dīrgha-jihvikām //

candra-sūry-āgni-bhedena tri-locana-samanvitām /
śatru-nāśa-karīṁ Devīṁ mahābhīmāṁ vara-pradām //
vyāghra-carma-śiro-baddhāṁ jagat-traya-vibhāvinīm /
sādhakānāṁ sukhaṁ kartrīṁ sarva-loka-bhayaṅkarīm //
evambhuṭāṁ Mahādevīṁ Tāriṇīṁ praṇamāmy = aham //
(A, pp. 596-97 ; B, pp. 389-90)

N.B. Ref. *Tāriṇī Tantra.* V. l. *mukta-keśīṁ* for *raktamukhīṁ.* *Dakṣa* = *dakṣiṇa.* May be *sadā Śive.* The composition is poor.

Mahādevī Tāriṇī is dark, fierce-looking and big-bellied and wears ear-rings of snakes. Her mouth is full of blood and her tongue is lolling. She wears a piece of red cloth at her waist, has fully developed breasts and is violent and surrounded by a great snake. She is seated on a skull placed on a corpse and is engaged in meditation with her sight fixed at the tip of her nose. She has long hair and four arms holding lotus in the upper right and drinking vessel in the upper left, the lower right and lower left exhibiting the *varada* and *abhaya* poses. She drinks blood from the vessel. She is Nityā residing on the hills and has three eyes representing the sun, moon and fire. Her sacred thread is made of a snake. She has tall stature and long nose, long *jaṅghā* (probably, leg) and long tongue. A piece of tiger's skin is tied to her head.

N.B. For the poses of hands, see under No. VI.

LII. *Tripuṭā*

Same as *Ādyāśakti.*

LIII. *Tripura-bhairavī*

Udyad-bhānu-sahasra-kāntim = aruṇa-kṣaumāṁ śiro-mālikāṁ
rakt-ālipta-payodharāṁ japa-vaṭīṁ vidyām = abhītiṁ varam /
hast-ābjair = dadhatīṁ tri-netra-vilasad-rakt-āravinda-śriyaṁ
Devīṁ baddha-himāṁśu-ratna-mukuṭāṁ vande sa-manda-smitām //
(A, p. 343 ; B, p. 214)

The Drvī's lustre resembles that of a thousand rising suns (*i.e.* she is red-complexioned). She wears red clothes and a garland around her head. Her breasts are covered with blood. She holds rosary and manuscript [in two hands], the [other two] hands exhibiting the *abhaya* and *vara* poses. Her three eyes resemble red lotuses and the moon is fixed to her bejewelled crown.

N.B. For the poses of hands, see under No. VI.

LIV. *Tryambaka*

Same as *Śiva.*

LV. *Tvaritā (Bhuvaneśvarī)*

Called Kairātī (Kirāta Woman).

Śyāmāṁ barhi-kalāpa-śekhara-yutām = ābaddha-parṇ-āṁśukāṁ
guñjā-hāra-lasat-payodhara-natām = aṣṭ-āhipān bibhratīm /
tāḍaṅk-āṅgada-mekhalā-guṇa-raṇan-mañjīratāṁ prāpitān
Kairātīṁ varad-ābhay-odyata-karāṁ Devīṁ tri-netrāṁ bhaje //

(A, p. 180 ; B, p. 114)

N.B. Ref. *Nibandha.*

The Devī Kairātī (*i.e.* the goddess in the guise of a Kirāta woman) is dark-complexioned and three-eyed. She wears a crown made of peacock's feathers and is clothed in leaves, and necklaces made of *guñjā* berries adorn her breasts. Her ornaments like *tāḍaṅka* (large ear-rings), *aṅgada* (armlets), girdle and anklets are made of the eight principal serpents. Her hands exhibit the *varada* and *abhaya* poses.

N.B. For the poses of hands, see under No. VI. The reference to Kairātī's leaf-cloth reminds us of the Buddhist deity Parṇaśabarī. See Sircar, *Stud. Rel. L. Anc. Med. Ind.*, pp. 102ff. (p. 104).

LV. *Dakṣiṇakālikā*

See *Śyāmā.*

LVI. *Dakṣiṇāmūrti*

See *Mṛtyuñjaya*, *Śiva.*

Sphaṭika-rajata-varṇaṁ mauktikīm = akṣa-mālāṁ
amṛtakalasa-vidyā-jñānamudrā-kar-ābjaiḥ /
dadhatam = uraga-kakṣaṁ candra-cūḍaṁ tri-netraṁ
vidhṛta-vividha-bhūṣaṁ Dakṣiṇāmūrtim = īḍe //

(A, p. 318 ; B, p. 209)

N.B. Ref. *Nibandha* and *Mānasollāsa.*

The complexion of Dakṣiṇāmūrti is white like crystal and silver. He holds a rosary of pearls, a jar of nectar and a manuscript in three hands, the fourth exhibiting the *jñāna* pose. His girdle is made of a snake and the moon beautifies his crest. His eyes are three in number and he is adorned with various ornaments.

N.B. In the *jñāna-mudrā*, the tips of the middle finger and the thumb are joined together and held near the heart, with the palm turned towards the heart.

LVII. *Dadhivāmana*

Muktā-gauraṁ nava-maṇi-lasad-bhūṣaṇa ụcandra-saṁsthaṁ
bhṛṅg-ākārair = alaka-nikaraiḥ śobhi-vaktr-āravindam /
hast-ābjābhyāṁ kanaka-kalasaṁ śuddha-toy-ābhipūrṇaṁ
dadhy-ann-āḍhyaṁ kanaka-caṣakaṁ dhārayantaṁ bhajāmaḥ //

(A, p. 294 ; B, p. 193)

N.B. Ref. *Nibandha.*

The complexion of the god is white like pearl. He wears ornaments made of the nine kinds of jewels and resides in the orb of the moon. His face is beautified by black locks of hair, and he holds, in his hands, a golden jar full of pure water and a golden vessel full of rice mixed with curds.

LVIII. *Dinanātha*

Same as *Sūrya.*

LIX. *Durgā*

See *Jayadurgā*.

1. Simhasthā śaśi-śekharā marakata-prakhyā caturbhir= bhujaiḥ
śaṅkhaṁ cakra-dhanuḥ-śarāṁs=ca dadhatī netrais= tribhiḥ śobhitā /
ā-mukt-āṅgada-hāra-kaṅkaṇa-raṇat-kāñcī-kvaṇan-nūpurā
Durgā durgati-hāriṇī bhavatu vo ratn-ollasat-kuṇḍalā //
(A, p. 187 ; B, p. 119)

N.B. Ref. *Nibandha*. V. l. *marakata-prekṣā*.

Durgā rides a lion. The moon adorns her head, and her blue complexion resembles the colour of emerald. Sh holds, in her four hands conch-shell, discus, bow and arrow. She has three eyes and is adorned with pearl ornaments such as armlets (*aṅgada*), necklace, bracelets (*kaṅkaṇa*), girdle and anklets as well as with bejewelled ear-rings.

2. Called *Mahādevī* and *Bhava-gehinī* (Wife of Bava or Śiva).

Siṁha-skandha-samārūḍhāṁ nān-ālaṅkāra-bhūṣitām /
catur-bhujāṁ Mahādevīṁ nāga-yajñ-opavītinīm //
[śaṅkha-śārṅga-samāyukta-vāma-pāṇi-dvay-ānvitām /
cakrañ=ca pañca-bāṇāṁś=ca dhārayantīñ=ca dakṣiṇe //

rakta-vastra-parīdhānāṁ bāl-ārka-sadṛśī-tanum / * * *
tri-balī-valay-opeta-nābhi-nāla-mṛṇālinīm //
ratna dvīpa-maya-dvīpe siṁhāsana-samanvite /
praphulla-kamal-ārūḍhāṁ dhyāyet=tāṁ Bhava-gehinīm //
(A, p. 609-10 ; B, p. 398

N.B. Ref. *Viśvasāra*. V. l. *Ratnadvīpa-mahādvīpe*.

Mahādevī (wife of Mahādeva or Śiva) rides on a lion and is adorned with various ornaments. She has four hands and

wears the sacred thread made of a seprent. [Her two left hands hold the discus and five arrows.] She wears red clothes and her complexion is red like the rising sun. The goddess, who is the wife of Bhava (Śiva), is on a lotus that lies on the lion-seat in an island made of coral islands (or, in a big island called the Island of Jewels).

LX. *Dūtī*

See under *Ādyāśakti*.

LXI. *Devī*

See under *Kātyāyanī*, *Mahākāla*, etc,

LXII. *Dhanadā*

Called *Dhanadāyikā*.

Kuṅkum-odara-garbh-ābhāṁ kiñcid-yauvana-śālinīm /
mṛṇāla-komala-bhujāṁ keyūr-āṅgada-bhūṣaṇām //
tulākoṭi-paribhrānta-pāda-padma-dvay-ānvitām /
māṇikya-hāra-mukuṭa-kuṇḍal-ādi-vibhūṣitām //
nīl-otpala-dṛśāṁ kiñcid-udyat-kuca-virājitām /
karābhyāṁ bhrāmyat-kamalāṁ rakta-vastr-āṅga-rāgiṇīm //
hema-prākāra-madhyasthāṁ ratna-siṁhāsan-opari /
dhyāyet kalpataror=mūle devatāṁ Dhanadāyikām //
(A, pp. 568-69 ; B, p. 371)

The complexion of Dhanadāyikā (the goddess who gives wealth) is red like the inner part of *kuṅkuma* (saffron flower). She resembles a girl in her early youth and wears two kinds of armlets (*keyūra* and *aṅgada*) and also anklets as well as necklace, crown, ear-rings, etc., made of rubies (*māṇikya*). Her eyes are like the blue lotus and her breasts are not fully developed. She holds lotuses in her hands and wears red clothes and uses scented red ointment. She sits on a bejewelled throne surrounded by gold walls.

LXIII. *Dhanadāyikā*

Same as *Dhanadā*.

LXIV. *Dhavalāmukhī*

Dhūmra-varṇāṁ Mahādevīṁ tri-netrāṁ śaśi-śekharām /
jaṭā-juṭa-samāyuktāṁ vyāghra-carma-paricchadām //
kṛś-āṅgīm = asthi-māl-āḍhya-kartṛk-āḍhya-kar-āmbujām /
koṭar-ākṣīṁ su-daṁṣṭrāñ = cā pātāla-sannibh-odarām //
(A, p. 637 ; B. p. 416)

The Mahādevī is smoke-coloured (*i.e.* dark-complexioned) and has three eyes, and the moon adorns her crown. She has matted locks and wears tiger's skin. She holds a rosary of bones in one hand and a knife in the other. Her eyes are sunken and her teeth fine or prominent, while her belly has considerable depth. She is thin.

LXV. *Dhūmāvatī*

Vivarṇā cañcalā ruṣṭā dīrghā ca malin-āmbarā /
vimukta-kuntalā rukṣā vidhavā virala-dvijā //
kāka-dhvaja-rath-ārūḍhā vilambita-payodharā /
sūrpa-hast = ātirukṣ-ākṣī dhūta-hastā var-ānvitā //
pravṛddha-ghonā tu bhṛśaṁ kuṭilā kuṭil-ekṣaṇā /
kṣut-pipāś-ārditā nityaṁ bhayadā kalaha-priyā //
(A, p. 560 ; B, p. 365)

N.B. Ref. *Phetkāriṇī*. V. 1. *vivarṇa-kuntalā*.

The goddess is *vivarṇā* (pale), *cañcalā* (tremulous) and angry. She has tall stature. Her clothes are not clean and hair untied. She is *rukṣa* (unkind), is a widow and has few teeth. She rides a chariot with *kāka-dhvaja* (the banner of a crow) and has hanging breasts. Her eyes have a harsh look. She has a winnowing fan in one hand and her other hand, which is trembling, exhibits the *varada* pose. Her nose is too big, and she is crooked and has crooked looks. She is always hungry and thirsty and strikes terror and is quarrelsome.

N.B. For the pose of hand, see under No. VI.

LXVI. *Naṭarāja* (Dancing Śiva)

See under *Annapūrṇā*.

LXVII. *Naṭinī* (*Yoginī*)

Called *Gaurī*.

Trailokya-mohinīṁ Gaurīṁ vicitr-āmbara-dhāriṇīm /
vicitr-ālaṅkṛtāṁ ramyāṁ nartakī-veśa-dhāriṇīm //
(A, p. 647 ; B, p. 423)

N.B. Ref. *Bhūtaḍāmara*.

The goddess Gaurī ('fair-complexioned') charms the three worlds. She wears beautiful clothes and ornaments and has the appearance of a pleasant dancing girl.

LXVIII. *Nityā*

Regarded as *Caitanya-bhairavī*. See *Mahāsampatpradā* ; also under *Annapūrṇā*, *Gāyatrī*, *Tārā-Tāriṇī*, *Śivā*.

Udyad-bhānu-sahasr-ābhāṁ nān-ālaṅkāra-bhūṣitām /
mukuṭ-āgra-lasac-candra-rekhāṁ rakt-āmbar-ānvitām //
pāś-āṅkuśa-dharāṁ Nityāṁ vāma-hasta-kapālinīm /
varad-ābhaya-śobh-āḍhyāṁ pīn-onnata-ghana-stanīm //
(A, p. 351 ; B, p. 229)

N.B. Ref. *Jñānārṇava*.

Nityā has the lustre of one thousand rising suns (*i.e.* is red-complexioned) and is adorned with various ornaments. She has crescent at the top of her crown and wears red clothes. She holds noose and goad, and also the skull in one of her left hands, while two of her hands exhibit the *varada* and *abhaya* poses. She has highly developed breasts.

N.B. For the poses of hands, see under No. VI.

LXIX. *Nīlakaṇṭha*

Same as *Śiva*. See under

Annapūrṇā-Nityā.

Bāl-ārk-āyuta-tejasaṁ dhṛta-jaṭā-jut-endu-khaṇḍ-ojjvalaṁ

nāgendraiḥ kṛta-śekharaṁ japa-vaṭīṁ śūlaṁ kapālaṁ karaiḥ /
khaṭvāṅgaṁ dadhataṁ trinetra-vilasat-pañc-ānanaṁ sundaraṁ
vyāghra-tvak-paridhānam = abja-nilayaṁ śrī-Nīlakaṇṭhaṁ bhaje //
(A, p. 322. B, p. 211)

N.B. Ref. *Nibandha.*

Nīlakaṇṭha ('one with the blue throat') has the redness of thousands of rising suns. His matted locks are adorned with the crescent. His head-dress is made of snakes. He holds rosary, trident, skull and *khaṭvāṅga* (a long bone with a skull at the top) in his hands. He has three eyes on each of his five faces and wears tiger's skin. He is seated on a lotus.

LXX. *Nīlagrīva*

Same as *Nīlakaṇṭha* (*Śiva*). See under *Vaṭuka-bhairava.*

LXXI. *Nṛsiṁha*

1. Māṇiky-ādri sama-prabhaṁ nija-rucā santrasta-rakṣo-gaṇaṁ
jānu-nyasta-kar-āmbujaṁ tri-nayanaṁ ratn-ollasad-bhūṣaṇam /
bāhubhyāṁ dhṛta-śaṅkha-cakram = aniśaṁ daṁṣṭr-ogra-vaktr-ollasaj-
jvālā-jihvam = udagra-keśa-nicayaṁ vande Nṛsiṁhaṁ vibhum //
(A, pp. 299-300 ; B, p. 197)

N.B. Ref. *Kalpa* and *Nibandha.*

Nṛsiṁha (*i.e.* the Man-lion) is red resembling a hillock made of *māṇikya* (rubies) and has his hands resting on his knees. He has three eyes and wears bejewelled ornaments. He holds conch-shell and discus in his two hands. His tongue sparkles in his mouth which is fierce owing to his teeth. He has his hairs standing up on his head.

N.B. Nṛsiṁha is an *avatāra* or incarnation of Viṣṇu.

2. Kopād=ālola-jihvaṁ vivṛta-nija-mukhaṁ soma-sūry-āgni-netraṁ
pādād = ā-nābhi-rakta-prabham=upari sitaṁ bhinna-ḍait-yendra-gātram /
śaṅkhaṁ cakraṁ ca pāś-āṅkuśa-kuliśa-gadā-dāraṇāny = udvahantaṁ
bhīmaṁ tīkṣṇ-ogra-daṁṣṭraṁ maṇimaya-vividh-ākalpam = īḍe Nṛsiṁham //
(A, p. 301 ; B, p. 198)

N.B. Ref. *Nibandha.*

Nṛsiṁha's tongue is lolling in his open mouth, because he is angry. His [three] eyes represent the sun, moon and fire. His body is red from the feet to the navel and white in the upper part. He holds the conch-shell, discus, noose, goad, thunderbolt, mace and battle-axe and tears the body of the demon king (Hiraṇyakaśipu). He wears various bejewelled ornaments, is fierce and has sharp and terrible teeth.

LXXII. *Pakṣirāja*

Same as *Garuḍa.*

LXXIII. *Padmānanā*

Same as *Padminī.*

LXXIV. *Padminī* (*Yoginī*)

Called *Padmānanā.*

Padmānanāṁ śyāma-varṇāṁ pīn-ottuṅga-payodharām /
komal-āṅgīṁ smera-mukhīṁ rakt-otpala-dal-ekṣaṇām //
(A, p. 646 ; B, p. 422)

N.B. Ref. *Bhūtaḍāmara.*

Padmānanā ('the lotus-faced') is dark-complexioned and has fully developed breasts. She has soft limbs and a smiling face. Her eyes are like the petals of a red lotus.

LXXV. *Parameśvarī*

See under *Śivā*.

LXXVI. *Paśupati*

See *Mṛtyuñjaya-Paśupati*. Same as *Śiva*.

LXXVII. *Pārijāta-Sarasvatī*

Same as *Vāgdevatā* or *Vāgdevī*, also called *Vāgīśvarī*, etc. Called *Bhāratī* and *Vāṇī*.

Haṁs-āruḍhā Hara-hasita-hār-endu-kund-āvadātā
Vāṇī manda-smitatara-mukhī mauli-baddh-endu-lekhā /
vidyā-vīṇ-āmṛtamayaghaṭ-ākṣasraj-ādīpta-hastā
śvet-ābjasthā bhavad-abhimata-prāptaye Bhāratī syāt //
(A, pp. 204-05 ; B, p. 131)

N.B. Ref. *Dakṣiṇāmūrtisaṁhitā.*

The goddess called Vāṇī and Bhāratī rides a swan and has white complexion like Śiva's smile, a pearl necklace, the moon and the *kunda* flower. She has a smiling face and has the crescent fixed to her head. Her [four] hands are adorned by a manuscript, a lute, a jar of nectar and a rosary, and she is seated on a white lotus. [The crescent associates her with Śiva.]

LXXVIII. *Pītāmbara*

Same as *Kṛṣṇa*. See under *Viṣṇu-Śrīkṛṣṇa*.

LXXIX
Pārvatī

Regarded as *Brahmaśrī*.

Avikala-śaśi-rājan-maulir = ābaddha-pāśā-
ṅkuśa-rucira-karābjā bandhujīv-āruṇ-āṅgī /
amara-nikara-vandyā tr-īkṣaṇā śoṇa-lep-āṁ-
śuka-kusuma-yutā syāt sampade Pārvatī vaḥ //
(A, p. 615 ; B, p. 401)

N.B. Ref. *Mantradevaprakāśinī.*

Pārvatī (Daughter of the Mountain, *i.e.* Himālaya) has her head adorned by the full moon and holds noose and goad in her [two] hands. Her complexion is red like the *bandhujīva* (*bandhūka*) flower. She has three eyes. She wears red-dyed clothes and flowers.

LXXX. *Paiśācikī*

See *Karṇapiśācī*.

LXXXI. *Pracaṇḍacaṇḍikā* or *Chinnamastā*

1. Sva-nābhau nīrajaṁ dhyāyed = ardhaṁ vikasitaṁ sitam /
tat-padma-koṣa-madhye tu maṇḍalaṁ caṇḍa-rociṣaḥ //
javā-kusuma-saṅkāśaṁ rakta-bandhūka-sannibham /
rajo sattva-tamo-rekhā-yoni-maṇḍala-maṇḍitam //
madhye tu tāṁ Mahādevīṁ sūrya-koṭī-sama-prabhām /
Chinnamastāṁ kare vāme dhārayantīṁ sva-mastakam //
prasārita-mukhīṁ bhīmāṁ lelihān-ogra-jihvikām /
pibantīṁ raudhirīṁ dhārāṁ nija-kaṇṭha-vinirgatām //
vikīrṇa-keśa-pāśāñ = ca nānā-puṣpa-samanvitām /
dakṣiṇe ca kare kartrīṁ muṇḍa-mālā-vibhūṣitām //
digambarīṁ mahāghorāṁ pratyālīḍha-pade sthitāṁ /
asthi-mālā-dharāṁ Devīṁ nāga-yajñ-opavītinīm //
Rati-Kām-opaviṣṭāñ = ca sadā dhyāyanti mantriṇaḥ /
sadā ṣoḍaśa-varṣīyāṁ pīn-onnatiapayodharām //
viparīta-rat-āsaktau dhyāyed = Rati–Manobhavau /
Ḍākinī-Varṇinī-yuktāṁ vāma-dakṣiṇa-yogataḥ //
Devī-gal-occhalad-rakta-dhārā-pānaṁ prakurvatīm /
Varṇinīṁ lohitāṁ saumyāṁ mukta-keśīṁ digambarīm //
kapāla-kartṛkā-hastāṁ vāma-dakṣiṇa-yogataḥ /
nāga-yajñ-opavīt-āḍhyāṁ jvalat-tejomayīm = iva //
pratyālīḍha-padāṁ divyāṁ nān-ālaṅkāra-bhūṣitām /
sadā-dvādaśa-varṣīyām = asthi-mālā-vibhūṣitām //
Ḍākinīṁ vāma-pārsvasthāṁ kalpa-sūry-ānal-opamām /
vidyuj-jaṭāṁ tri-nayanāṁ danta-paṅkti-valākinīm //

damṣṭrā-karāla-vadanāṁ pīn-onnata-payodharām /
Mahādevīṁ mahāghorāṁ mukta-keśīṁ digambarīm //
lelihāna-mahājihvāṁ muṇḍa-mālā-vibhūṣitām /
kapāla-kartṛkā-hastāṁ vāma-dakṣiṇa-yogataḥ //
Devī-gal-occhalad-rakta-dhārā-pānaṁ prakurvatīm /
kara-sthita-kapālena bhīṣaṇen = ātibhīṣaṇām //
ābhyāṁ niṣevyamānāṁ tāṁ dhyāyed = Devīṁ vicakṣaṇaḥ /
sva-mastakaṁ sa-kharparaṁ rakta-dhār-ābhipūritam /
lalaj jihvaṁ mahābhīmaṁ dhṛtaṁ vāma-bhuje tathā
(A, pp. 462 ; B, pp. 299-300)

N. B. Ref. *Bhairavatantra, Pibantīm = iti tena mukhen=etl śeṣaḥ.* The composition is poor.

[Antare sva-śarīrasya nābhi-nīraja-saṅgatām /
nirlepāṁ nirguṇāṁ sūkṣmāṁ bāla-candra-sama-prabhām //
samādhi-mātra-gamyān = tu guṇa-tritaya-veṣṭitām /
kāl-ātītāṁ guṇ-ātītāṁ mukti-mātra-pradāyinīm //]
(A, pp. 464-65 ; B; p. 301)

N. B. Ref. *Bhairavatantra.*

One should conceive a half-open white lotus on one's own navel and the red orb of the sun in the pericarp of that lotus. Māhādevī Chinnamastā (*i.e.* the great goddess whose head is cut off), having the lustre of a crore of suns, holds her own severed head in her left hand. She is fierce, with her dreadful tongue in the open mouth licking [her lips], and is drinking the blood flowing from her own severed throat. Her hair is dishevelled, and she is adorned with various flowers. She holds skull-vessel in the left and knife in the right hand and is endowed with a necklace of severed heads. She is fierce and naked and stands in the *pratyālīḍha* attitude (*i.e.* with her left knee advanced and right leg drawn back). She wears a garland of bones and the sacred thread made of a snake and stands on Rati and Kāma (Manobhava) who are engaged in *viparīta-rati,* She looks like a girl of sixteen years of age and has highly developed breasts. [cf. the Buddhist *Vajrayoginī.*]

Ḍākinī stands to her left and Varṇinī to her right and both of them drink the blood flowing from the Devī's severed throat. Of the two, Varṇinī is of pleasing appearance. She is red-complexioned and naked and has dishevelled hair. She holds skull in her left hand and knife in the right one. She stands in the *pratyālīḍha* attitude and has her sacred thread made of a snake. She is full of effulgence and is adorned with many ornaments. She is like a girl of twelve years in age and has a garland of bones. Ḍākinī is also full of effulgence and has matted locks shining like lightning. She has three eyes, white teeth and a fierce look. She is a great goddess with highly developed breasts. She has dishevelled hair and is naked and wears a garland of severed heads. Her great tongue licks the lips. She holds the skull-vessel in her left hand and knife in the right. She also drinks the blood flowing from the severed throat of the Devī (Chinnamastā) in the skull-vessel in her hand.

Chinnamastā is very fierce. Her tongue licks [her lips], and she holds, in her left hand, her severed head on a *kharpara* (vessel made out of a skull or broken jar) covered with blood.

2. pratyālīḍha-padāṁ sad = aiva dadhatīṁ chinnaṁ śiraḥ kartṛkāṁ
dig-vastrāṁ sva-kabandha-śonita-sudhā-dhārāṁ pibantīṁ mudā /
nāg-ābaddha-śiromaṇiṁ tri-nayanāṁ hṛdy = utpal-ālaṅkṛtāṁ
raty-āsakta-Manobhav-opari dṛḍhāṁ dhyāyej=javā-sannibhāṁ //
dakṣe c = āti-sitā vimukta-cikurā kartrīṁ tathā kharparaṁ
hastābhyāṁ dadhatī rajo-guṇa-bhavā nāmn = āpi sā Varṇinī /
Devyāś=chinna-kabandhataḥ patad-asṛg-dhārāṁ pibantī mudā

nāg-ābaddha-śiromaṇir=manu-vidā dhyeyā sadā sā suraiḥ //
vāme kṛṣṇa-tanūs=tath=aiva dadhatī khaḍgaṁ tathā
kharparaṁ
pratyālīḍha-padā kabandha-vigalad-raktaṁ pibantī mudā /
s=aiṣā yā pralaye samasta-bhuvanaṁ bhoktuṁ kṣamā
tāmasī
śaktiḥ s=āpi parātparā Bhagavatī nāmnā parā Ḍākinī //
(A, p. 468 ; B, p. 304)

The goddess (Chinnamastā) stands in the *pratyālīḍha* pose and holds her own severed head and a knife. She is naked and is drinking the blood flowing from her own headless trunk. She is three-eyed. Her crest-jewel is fixed by snakes and her chest is covered by lotus garlands. She stands on Manobhava (*i.e.* Kāma, the god of love) engaged in sexual enjoyment. Her complexion is red like the *javā* flower.

To the right of the goddess stands the white-complexioned Varṇinī who has dishevelled hair with her head-jewel fixed by snakes. She holds knife and *kharpara* (vessel made of skull or broken jar) and drinks the blood flowing from the headless trunk of the goddess. [*Dakṣā=dakṣiṇa* ; *manu=mantra.*]

To the left of the goddess, the dark-complexioned Ḍākinī stands in the *pratyālīḍha* pose holding sword and *kharpara* and drinks the blood flowing from the headless trunk of the goddess

3. Nābhau śuddh-āravindaṁ tad-upari kamalaṁ maṇḍalaṁ
caṇḍa-raśmeḥ
saṁsārasy=aika-sārāṁ tribhuvana-jananīṁ dharma-kām-
oday-āḍhyām /
tasmin=madhye tri-koṇe tritaya-tanu-dharāṁ Chinnamas-
tāṁ praśastāṁ
tāṁ vande jñāna-rūpāṁ nikhila-bhaya-harāṁ yoginīṁ
yoga-mudrām //
(A, pp. 471-72 ; B, p. 306)

Chinnamastā, having a triple form (*i.e.* the Devī along with Varṇinī and Ḍākinī), stands in the triangle inside the solar orb within a white lotus in the navel of the meditator.

N.B. For the *pratyālīḍha* pose of standing, see under No. XIII above. *Viparīta-rati* is a kind of sexual enjoyment in which the female is above the male. See under *Śyāmā* below.

LXXXII. *Brahman*

See under *Śiva*

LXXXIII. *Bhagavatī*

See under *Annapūrṇā*, etc.

LXXXIV. *Bhadrakālī*

See *Kālī.*

Kṣut-kṣāmā koṭar-ākṣī masi-malina-mukhī mukta-keśī
rudantī
n=āhaṁ tṛptā vadantī jagad=akhilam=idaṁ grāsam=
ekaṁ karomi /
hastābhyāṁ dhārayantī jvalad-anala-śikhā-sannibhāṁ
pāśam=ugraṁ
dantair=jambu-phal-ābhaiḥ pariharatu bhayaṁ pātu māṁ
Bhadrakālī //
(A, p. 563 ; B, p. 367)

Bhadrakālī is hungry. Her eyes are sunken and her face black like ink. Her hair is untied, and she is crying and saying, "I am not satisfied. I want to eat the world in one mouthful." She holds the terrible and flame-like noose in both her hands. Her teeth are blue-black like the *jambu* fruit.

LXXXV. *Bhava-gehinī* (Wife of Bhava or Śiva)

Same as *Durgā.*

LXXXVI. *Bhānu*

Same as *Sūrya.*

LXXXVII. *Bhāratī*

Same as *Pārijāta-Sarasvatī*.

LXXXVIII. *Bhuvaneśī*

Same as *Bhuvaneśvarī*.

LXXXIX. *Bhuvaneśvarī*

See *Annapūrṇā*, *Ambikā* and *Śivā* ; regarded as *Bhuvaneśvarī-bhairavī* ; also see under *Ambikā*.

1. Called *Bhuvaneśī*.

Udyad-ina-dyutim=indu-kirīṭāṁ
tuṅga-kucāṁ nayana-traya-yuktām /
smera-mukhīṁ varad-āṅkuśa-pāś-ā-
bhīti-karāṁ prabhaje Bhuvaneśīm //

(A, p. 164 ; B, p. 103)

Bhuvaneśī (Bhuvaneśvarī) is lustrous like the rising sun (*i.e.* red-complexioned) and has the moon on her crest. She has three eyes, highly developed breasts and a smiling face. She holds goad and noose in [two] hands, with the other [two] hands exhibiting the *varada* and *abhaya* poses.

N.B. For the poses of hands, see under No. VI.

2. Called *Hara-vadhū* (Wife of Hara or Śiva).

Śyām-āṅgīṁ śaśi-śekharāṁ nija-karair=dānañ=ca rakt-otpalaṁ
ratn-āḍhyaṁ caṣakaṁ paraṁ bhayaharaṁ saṁbibhratīṁ śāśvatīm /
muktā-hāra-lasat-payodhara-natāṁ netra-tray-ollāsinīṁ
vande='haṁ sura-pūjitāṁ Hara-vadhūṁ rakt-āravinda-sthitām //

(A, p. 169 ; B, p. 106)

N. B. Ref. *Śāradā*.

The wife of Hara (Śiva) is dark-complexioned and has the moon on her head. Three of her hands hold *dāna* (*i.e.* the *varada* pose), a red lotus and a vessel full of gems, while the fourth hand exhibits the *bhayahara* (*abhaya*) pose. She is three-eyed, seated on a red lotus and is bent at the weight of her developed breasts.

3. Called *Ādyā-Bhuvaneśvarī*.

Var-āṅkuśau pāśam=abhīti-mudrāṁ
karair=vahantīṁ kamal-āsanasthām /
bāl-ārka-koṭi-pratimāṁ tri-netrāṁ
bhaje='ham=Ādyāṁ Bhuvaneśvarīṁ tām //

(A, p. 170 ; B, p. 107)

N.B. Ref. *Nibandha*.

Ādyā-Bhuvaneśvarī holds a goad and noose in her two hands with her other hands exhibiting the *vara* and *abhaya* postures. She is seated on a lotus and has the lustre of a crore of rising suns (*i.e.* has red complexion). She has three eyes.

N.B.—For the poses of hands, see under No. VI.

XC. *Bhūmi*

Same as *Vasumatī*. See under *Annapūrṇā-Nityā*. and *Viṣṇu-Śrīkṛṣṇa*.

XCI. *Mañjughoṣa*

1. Śaśadharam=iva śubhraṁ khaḍga-pust-āṅka-pāṇiṁ
suruciram=ati-śāntaṁ pañca-cūḍaṁ kumāram /
pṛthutara-vara-mukhyaṁ padma-patr-āyat-ākṣaṁ
kumati-dahana-dakṣaṁ Mañjughoṣaṁ namāmi //

(A, pp. 585, 592 ; B, pp. 382, 386)

N.B. Ref. *Bhairavatantra*. V. 1. *khaḍga-pust-āṅga*^{0}.

Mañjughoṣa is white-complexioned like the moon and holds sword and manuscript in his hands. He is a beautiful and calm boy with his hair tied in five crests.

N.B. The expression *pṛthutara-vara-mukhya* is understood to mean 'very fat'.

2. Sampūrṇa-maṇḍala-tuṣāramarīci-madhye
bālaṁ vicintya dhavalaṁ vara-khaḍga-hastam /
uddāma-keśa-nivahaṁ vara-pustak-āḍhyaṁ
nagnaṁ bhajet kṣataja-padma-dal-āyat-ākṣam //
(A, p. 589 ; B, p. 381)

N.B. Ref. *Kukkuṭeśvara.*

The god is a naked boy seated in the full moon and is white-complexioned. He holds sword in one of his two hands on one side, with the other exhibiting the *varada* pose, while on another side, one hand holds a manuscript and the other exhibits the *varada* pose. He has untied hair and eyes resembling the petals of a red lotus.

N.B. In this connection, Mañjughoṣa is also described as *rākā-sudhākara-tuṣāramarīci-gaura*, 'bright-complexioned like the full moon'. Without referring to Mañjughoṣa's third and fourth hands, the expression *vara-pustak-āḍhya* may also suggest that he has some beautiful manuscripts in his possession.

Mañjughoṣa is essentially the Buddhist god of the same name, also called Mañjuśrī. For the poses of hands, see under No. VI.

XCII. *Madhumatī (Yoginī)*

Śuddha-sphaṭika-saṅkāśāṁ nānā-ratna-vibhūṣitām /
mañjīra-hāra-keyūra-ratna-kuṇḍala-maṇḍitām //
(A, p. 648 ; B, p. 423)

N.B. Ref. *Bhūtaḍāmara.*

The goddess has the colour of a white crystal and is adorned with various jewels and such ornaments as anklets (*mañjīra*), necklace, armlets (*keyūra*) and bejewelled ear-rings.

XCIII. *Madhyāhnakālīyā Gāyatrī*

See *Gāyatrī.*

XCIV. *Manasā*

Called *Siddhā.*

Śveta-campaka-varṇ-ābhāṁ ratna-bhūsaṇa-bhūṣitām /
vahni-śuddh-āṁsuk-ādhānāṁ nāga-yajñopavītinīm //
mahājñāna-yutāñ=c=aiva pravarāṁ jñānināṁ satām /
siddh-ādhiṣṭhātṛ-devīñ=ca Siddhāṁ siddhi-pradāṁ
bhaje //
(Appendix, A, p. 992 ; B, p. 656)

The complexion of the goddess resembles the colour of the white *campaka* flower, and she is adorned with bejewelled ornaments. Her clothes are white like the flames of fire and she wears a serpent as her sacred thread.

XCV. *Manobhava*

Same as *Kandarpa*, *Kāma* and *Smara.*
See under *Pracaṇḍacaṇḍikā-Chinnamastā.*

XCVI. *Manoharā (Yoginī)*

Kuraṅga-netrāṁ śarad-indu-vaktrāṁ
bimb-ādharāṁ candana-gandha-liptām /
cīn-āṁśukāṁ pīna-kucāṁ manojñāṁ
śyāmāṁ sadā kāmadughāṁ vicitrām //
(A, p. 642 ; B, p. 419)

N.B. Ref. *Bhūtaḍāmara.*

The goddess has eyes resembling those of a deer, and her face is like the autumnal moon. Her lips are red like the *bimba* fruit, and her body is besmeared with the sandal-paste perfume. She wears China-cloth (silk) and is of pleasing appearance. She is dark-complexioned and has developed breasts.

XCVII. *Mahākāla*

See under *Guhyakālī* and *Śyāmā* or *Dakṣiṇakālikā.*

Mahākālaṁ yajed=Devyā dakṣiṇe dhūmra-varṇakam /

bibhrataṁ daṇḍa-khaṭvāṅgau daṁṣṭrā-bhīma-mukhaṁ śiśum //
vyāghra-carm-āvṛta-kaṭiṁ tundilaṁ rakta-vāsasam /
tri-netram=ūrdhva-keśañ=ca muṇḍa-mālā-vibhūṣitam //
jaṭā-bhāra-lasac candra-khaṇḍam=ugraṁ jvalan-nibham //
(A, p. 485-86 ; B, p. 314)

The smoke-coloured Mahākāla stands to the right of the Devī and holds club and *khaṭvāṅga*. He is a child with his face terrible because of his teeth. He wears a tiger's skin at his waist and red clothes (or, the tiger's skin which is red) and has a big belly. He has three eyes. His matted hair stands upward on his head and he wears a garland of severed heads. The moon adorns the matted hair on his head, and he is fierce and looks like a blazing fire.

N.B. *Khaṭvāṅga* is a long bone with a skull at the top. With the idea of the god as *śiśu*, cf. Vaṭuka-bhairava described as a *bāla*.

XCVIII. *Mahākālī*

Called *Mahāraudrī*. See *Kātyāyanī*.

Pañca-vaktrāṁ Mahāraudrīṁ prati-vaktra-trilocanām /
śakti-śūla-dhanur-bāṇa-khaḍga-kheṭa-var-ābhayān //
dakṣ-ādakṣa-bhujair=Devīṁ bibhrāṇāṁ bhuri-bhūsaṇām //
(A, p. 626 ; B, p. 408)

Devī Mahāraudrī (Mahārudra's wīfe) has five faces, each of which has three eyes. In her left and right hands, she holds spear, trident, bow, arrow, sword, shield, *vara* (boon offering pose) and *abhaya* (fearlessness-offering pose). She is adorned with many ornaments. [*Dakṣ-ādakṣa=dakṣiṇa-vāma.*]

N.B. For the poses of hands, see under No. VI.

XCIX. *Mahā-Gaṇapati*

Same as *Mahā-Gaṇeśa*.

C. *Mahā-Gaṇeśa* (*Mahā-Gaṇapati*)

See *Ucchiṣṭa-Gaṇeśa*, *Gaṇeśa*, *Haridrā-Gaṇeśa*, *Heramba*.

1. Hast-īndr-ānanam=induḍ cūḍam=aruṇa-cchāyaṁ tri-netraṁ rasād=
āśliṣṭaṁ priyayā sa-padma-karayā sv-āṅkasthayā saṅgatam /
vījāpūra-gadā-dhanus-triśikha-yuk-cakr-ābja-pāś-otpalaṁ
vrīhyagra-svaviṣāṇa-ratnakalasān hastair=vahantaṁ bhaje //
gaṇḍa-pālī-galad-dānapūra-lālasa-mānasān /
dvirephān karṇa-tālābhyāṁ vārayantaṁ muhurmuhuḥ //
kar-āgra-dhṛta-māṇikya-kumbha-vaktra-viniḥsṛtaiḥ /
ratna-varṣaiḥ prīṇayantaṁ sādhakān mada-vihvalam //
māṇikya-mukuṭ-opetaṁ ratn-ābharaṇa-bhūṣitam //
(A, pp. 208-09 ; B, p. 133)

N. B. Ref. *Nibandha*.

Mahā-Gaṇapati has the face of an elephant. He has the moon on his crest and is of red complexion. He is three-eyed and, being embraced by his wife who is sitting on his lap and holding lotuses in her hands (or a lotus in one of her hands), is engaged in sexual intercourse with her. In his hands, he holds pomegranate, mace, bow, trident, discus, lotus, noose and blue lotus as well as a bundle of paddy sheaves, one of his own tusks and a jar full of gems. The sides of his face are covered with ichor which draws bees whom he is driving by the movement of his ears. He is scattering gems out of the jar held in his hand. He wears a bejewelled crown and ornaments.

2. Muktā-gauraṁ mada-gaja-mukhaṁ candra-cūḍaṁ tri-netraṁ
hastaiḥ svīyair=dadhatam=aravind-āṅkuśau ratna-kumbham /
aṅkasthāyāḥ sarasija-ruces=tad-dhvaj-ālambi-pāṇer=
Devyā yonau vinihita-karaṁ ratna-mauliṁ bhajāmaḥ //
(A, p. 211 ; B, p. 135)

N.B. Ref. *Nibandha*. V. 1. *sarasija-ruca°*.

The god's fair complexion resembles the colour of the pearl, and he has the head of an elephant in rut. He is three-eyed and has the moon on his crest. In his hands, he holds lotus, goad and a jar-full of jewels. He has a bejewelled head-dress and his wife, beautiful like a lotus, is seated on his lap. The goddess holds her husband's male organ by her hand and the god touches the female organ of his wife by his *kara* (trunk).

3. Called *Hastimukha*.

Hastair=bibhratam=ikṣu-daṇḍa-varadau pāś-āṅkuśau puṣkara-
spṛṣṭa-sva-pramadā-var-āṅgam=anay=āśliṣṭaṁ dhvaj-āgra-spṛśā /
śyām-āṅgyā vidhṛt-ābjayā tri-nayanaṁ candr-ārdha-cūḍaṁ javā-
raktaṁ Hastimukhaṁ smarāmi satataṁ bhog-ātilolaṁ vibhum //

(A, p. 213 ; B, p. 130)

N. B. Ref. *Nibandha*.

Hastimukha ('the elephant-headed god') is holding, in his hands, sugarcane, noose and goad with one hand exhibiting the *varada* pose. His dark-complexioned wife holds a lotus in one hand and her husband's male organ by another. He is embraced by his wife whose female organ he touches by the tip of his trunk (*puṣkara*).

CI. *Mahādevī*

See under *Durgā*, *Dhavalāmukhī*, etc.

CI(a). *Mahāraudrī*.

Same as *Mahākālī*.

CII. *Mahālakṣmī*

See *Lakṣmī* ; also under *Ambikā*, etc.

Called *Śārṅgin's Wife*.

Sindūr-āruṇa-kāntim=abja-vasatiṁ saundarya-vārāṁ nidhiṁ
koṭīr-āṅgada-hāra-kuṇḍala-kaṭisūtr-ādibhir=bhūṣitām /
hast-ābjair=vasu-pātram=abja-yugal-ādarśau vahantīṁ parām=
āvītāṁ paricārikābhir=aniśaṁ dhyāyet priyāṁ Śārṅginaḥ //

(A, p. 226 ; B, p. 146)

N. B. Ref. *Nibandha*.

The complexion of the wife of Sārṅgin (*i.e.* Lakṣmī or Mahālakṣmī) is red like vermilion, and she is seated on a lotus. She is exceptionally beautiful and is adorned with ornaments like the crown, armlets (*aṅgada*), necklace, ear-rings and waist-band. In her hands, she holds *vasu-pātra* (money-bag or jar full of coins), two lotuses and a mirror. She is surrounded by her attendants.

CIII. *Mahāsampatpradā* (*Nityā*)

Regarded as *Sampatpradā-bhairavī*.

Ā-tāmr-ārka-sahasr-ābhāṁ sphurac-candra-kalā-jaṭām /
kirīṭa-ratna-vilasac-citra-citrita-mauktikām //
sravad-rudhira-paṅk-āḍhya-muṇḍa-mālā-virājitām /
nayana-traya-śobh-āḍhyāṁ pūrṇ-endu-vadan-ānvitām //
muktā-hāra-latā-rājat-pīn-onnata-ghana-stanīm /
rakt-āmbara-parīdhānāṁ yauvan-onmatta-rūpiṇīm //
pustakañ=c=ābhayaṁ vāme dakṣine c=ākṣa-mālikām /
vara-dāna-ratāṁ Nityāṁ Mahāsampatpradāṁ smaret //

(A, pp. 347-48 ; B, p. 227)

N. B. Ref. *Jñānārṇava*.

Mahāsampatpradā has the red splendour of a thousand copper-coloured suns. She has the moon on her matted hair. Her crown is adorned with many kinds of beautiful gems. Blood oozes from her garland of severed heads, and she has three eyes and a beautiful face like the full moon. Her developed breasts are adorned with pearl necklaces. She wears red clothes and is youthful. She holds manuscript and *abhaya* (*i.e.* exhibits the *abhaya-mudrā*) in her [upper and lower] left hands and the rosary is held in her [upper] right hand, while the other right hand exhibits the *vara* pose.

N. B. For the poses of hands, see under No. VI.

CIV. *Mahiṣamardinī*

See *Kātyāyanī*.

Gāruḍ-opala-sannibhāṁ maṇi-mauli-kuṇḍala-maṇḍitām /
naumi bhāla-vilocanāṁ mahiṣ-ottamāṅga-niṣeduṣīm //
śaṅkha-cakra-kṛpāṇa-bāṇa-kārmuka-śūlakān /
tarjanīm = api bibhratīṁ nija-bāhubhiḥ śaśi-śekharām //
(A, p. 190 ; B, p. 121)

N. B. Ref. *Nibandha*. The metres of the two stanzas are not common.

The goddess has the blue colour of emerald and is adorned with a bejewelled crown and ear-rings. She has a third eye on her forehead and is seated on the head of the Buffalo (Mahiṣa). In her hands, she holds conch-shell, discus, sword, arrow, bow and trident (or spear) with one of the hands exhibiting the *tarjanī* pose. Her head is adorned by the moon.

N. B. For the pose of hand, see under No. XXV.

CV. *Maheśa* (*Śiva*)

See under *Vaṭuka-bhairava*.

CVI. *Mātaṅgī*

Śyām-āṅgīṁ śaśi-śekharāṁ tri-nayanāṁ ratna-siṁhāsana-sthitām /
vedair = bāhu-daṇḍair = asi-kheṭaka-pāś-āṅkuśa-dharām //
(A, p. 5.5 ; B, p. 362)

N. B. Ref. *Vāmakeśvara*. The third foot of the stanza is metrically defective.

The goddess is dark-complexioned and three-eyed and has her head adorned by the moon. She is seated on a bejewelled throne. In her four (*veda*) hands, she holds sword, shield, noose and goad.

CVII. *Mārtaṇḍa* (*Mārtaṇḍa-bhairava*)

See under *Sūrya*.

CVIII. *Mukunda*

Same as *Kṛṣṇa*. See under *Viṣṇu-Śrīkṛṣṇa*.

CIX. *Mṛtyuñjaya-Paśupati*

Same as *Śiva*.

Candr-ārk-āgni-vilocanaṁ smita-mukhaṁ padma-dvay-āntaḥ-sthitaṁ
mudrā-pāśa-mṛg-ākṣasūtra-vilasat-pāṇiṁ himāṁśu-prabham /
koṭīr-endu-galat-sudh-āpluta-tanuṁ hār-ādi-bhūṣ-ojjvalaṁ
kāntyā viśva-vimohanaṁ Paśupatim Mṛtyuñjayaṁ bhāvaye //
(A, p. 316 ; B, p. 208)

N. B. Ref. *Nibandha*.

The god called Mṛtyuñjaya (Conqueror of Death) and Paśupati (Lord of Beasts) has three eyes representing the moon, sun and fire. He is smiling and is seated within two lotuses. In three of his four hands, he holds noose, deer and rosary, the fourth exhibiting the *mudrā* (*i.e.* the *vyākhyā* or *jñāna* pose of hand). His complexion is bright like the moon and his body is washed by the nectar flowing from the moon in his crest. He wears necklace and other ornaments and charms the whole world by his beauty.

N.B. For the pose of hand, see under No. LVI.

CX. *Yoginī*

See *Kanakāvatī*, *Kāmeśvarī*, *Naṭinī*, *Padminī*, *Madhumatī*, *Manoharā*, *Ratisundarī* and *Surasundarī*.

CXI. *Rati*

See under *Ādyāśakti* and *Pracaṇḍacaṇḍikā-Chinnamastā*.

CXII. *Ratisundarī* (*Yoginī*)

Suvarṇa-varṇāṁ gaur-āṅgīṁ sarv-ālaṅkāra-bhūṣitām /
nūpur-āṅgada-hār-āḍhyāṁ ramyāñ=ca puṣkar-ekṣaṇām //
(A, p. 645 ; B, p. 421)

N.B. Ref. *Bhūtaḍāmara*.

The complexion of the goddess is fair like the colour of gold and she is adorned with all kinds of ornaments such as anklets, armlets (*aṅgada*) and necklace. She is of pleasing appearance and her eyes resemble the lotus.

CXIII. *Rāghava*

Same as *Rāma*. See *Śrīrāma*.

CXIV. *Rājasa-Vaṭuka-bhairava*

See *Vaṭuka-bhairava*.

CXV. *Rāma*

Same as *Śrīrāma*.

CXVI. *Rukmiṇī*

See under *Viṣṇu-Śrīkṛṣṇa*.

CXVII. *Rudra*

See *Rudrāḥ* ; also under *Śiva* and *Ardhanārīśvara*.

CXVIII. *Rudra-bhairavī*

Udyad-bhānu-sahasr-ābhāṁ candra-cūḍāṁ tri-locanām /
nān-ālaṅkāra-subhagāṁ sarva-vairi-nikṛntanīm //
vamad-rudhira-muṇḍ-āli-kalitāṁ rakta-vāsasīm /
triśūlaṁ ḍamaruṁ khaḍgaṁ tathā kheṭakam=eva ca //
pinākañ=ca śarān Devīṁ pāś-āṅkuśa-yugaṁ kramāt /
pustakañ=c=ākṣa-mālāñ=ca Śiva-siṁhāsana-sthitām //
(A, p. 357 ; B, p. 233)

N.B. Ref. *Jñānārṇava*. The language is unsatisfactory.

The goddess has the lustre of a thousand rising suns (*i.e.* red complexion). She has three-eyes, and her crest is adorned by the moon. She is beautiful owing to various ornaments and destroys all the enemies [of her devotees]. She wears a garland of severed heads from which blood oozes, and her clothes are red. She uses Śiva as her throne and holds the trident, kettle-drum, sword, shield, bow (*pināka*), arrows, noose, goad, manuscript and rosary [in her ten hands].

N.B. *Śiva-siṁhāsana-sthitā* seems to be the same thing as *Rudr-āṅka-pīṭha-sthā* (cf. *Śaktayaḥ* below). *Pāś-āṅkuśa-yuga* is sometimes explained as one pair of nooses and another of goads.

CXIX. *Rudrāḥ*

Cf. *Śaktayaḥ*.

Ete Rudrāḥ samākhyātāḥ dhṛta-śūla-kapālakāḥ //

N.B. Ref. *Nibandha*.

The Rudras (35 in number beginning with Krodhīśa) hold trident and skull-vessel in their hands.

CXX. *Lakṣmaṇa*

See under *Śrīrāma*.

CXXI. *Lakṣmī*

Same as *Indirā*, *Kamalajā*, *Kamalā* and *Śrī*.

See *Mahālakṣmī* ; also under *Viṣṇu-Śrīkṛṣṇa* and under *Ādyāśakti*.

1. Called *Kamalā*.

Āsīnā sarasīruhe smita-mukhī hast-āmbujair=bibhratī
dānaṁ padma-yug-ābhaye ca vapuṣā saudāminī-sannibhā /

muktā-hāra-virājamāna-pṛthul-ottuṅga-stan-odbhāsinī
pāyād = vaḥ Kamalā kaṭākṣa-vibhavair = ānandayantī Harim ||
(A, p. 221 ; B, p. 143)

N. B. Ref. *Nibandha.*

Kamalā is seated on a lotus and has a smiling face. In two of her hands, she holds two lotuses while the other two exhibit *dāna* (*vara*, *i.e. varada*) and *abhaya* poses. Her complexion is bright like the lightning. She wears a pearl necklace and has developed breasts. She pleases her husband Hari with her glances.

N. B. For the poses of hands, see under No. VI.

2. Called *Śrī.*

Kāntyā kāñcana-sannibhāṁ Himagiri-prakhyaiś=caturbhir = gajair=
hast-otkṣipta-hiraṇmay-āmṛta-ghaṭair = āsicyamānāṁ Śriyam /
bibhrāṇāṁ varam = abja-yugmam = abhayaṁ hastaiḥ kirīṭ-ojjvalāṁ
kṣaum-ābaddha-nitamba-bimba-lalitāṁ vande = 'ravinda = sthitām //
(A, p. 219 ; B, p. 141)

N.B. Ref. *Nibandha.*

The complexion of the goddess Śrī is like the colour of gold, and she is being bathed by four white elephants with the golden (*hiraṇmaya*) jars of nectar held in their raised trunks. She holds two lotuses in two [upper] hands, her other two [lower] hands exhibiting the *vara* and *abhaya* poses [in the right and left respectively]. She wears a crown bright with the lustre of gems and silk cloth (*Sari*) and is seated or standing on a lotus.

N. B. For the poses of hands, see under No. VI.

3. Called *Hari's Wife.*

Māṇikya-pratima-prabhāṁ hima-nibhais = tuṅgaiś = caturbhir = gajair =
hast-āgr-āhita-ratna-kumbha-salilair = āsicyamānāṁ sadā /
hast-ābjair = vara-dānam = ambuja-yug-ābhītir = dadhānāṁ Hareḥ
kāntāṁ kāṅkṣita-pārijāta-latikāṁ vande saroj-āsanām //
(A, p. 220 ; B, p. 142)

The complexion of Hari's wife is [red] like the colour of rubies. She is being bathed by four big snow-white elephants with the water from jars adorned with gems and held in their upraised trunks. She is seated on a lotus desiring to possess the *pārijāta* creeper and holds in two of her hands two lotuses, her other two hands exhibiting the *varada* and *abhaya* poses.

N. B. For the poses of hands, see under No. VI.

CXXII. *Lakṣmī-Nārāyaṇa*

May be called *Ardhanārī-Nārāyaṇa.* Cf. *Ardhanārīśvara.*

Vidyuc-candra-nibhaṁ vapuḥ Kamalajā-Vaikuṇṭhayor = ekatāṁ
prāptaṁ sneha-rasena ratna-vilasad-bhūṣā-bhar-ālaṅkṛtam /
vidyā-paṅkaja-darpaṇān maṇimayaṁ kumbhaṁ sarojaṁ gadāṁ
śaṅkhaṁ cakram = amūni bibhrad = amitāṁ diśyāc = chriyaṁ vaḥ sadā //
(A, pp. 292-93 ; B, p. 192)

The unification of the two forms of Kamalajā (Lakṣmī) and Vaikuṇṭha (Viṣṇu) into one resulted from the depth of their love for each other. This combined form is adorned with ornaments and holds manuscript, lotus, mirror and a jar full of gems [for the goddess] as well as lotus, mace, conch-shell and discus [for the god].

N. B. The name Vaikuṇṭha here does not appear to be used in the technical sense of the Vaikuṇṭha-Caturmūrti form of Viṣṇu having four faces on four sides, the front one exhibiting a male's, the back one a female's, the left one a boar's and the right one a lion's (i. e. man-lion's).

CXXIII. *Vagalāmukhī*

1. Madhye sudh-ābdhi-maṇi-maṇḍapa-ratna-vedī-
simhāsan-opari-gatāṁ paripīta-varṇām /
pīt-āmbar-ābharaṇa-mālya-vibhūṣit-āṅgīṁ
Devīṁ smarāmi dhṛta-mudgara-vairi-jihvām //
jihv-āgram = ādāya kareṇa Devīṁ
vāmena śatrum paripīḍayantīm /
gad-ābhighātena ca dakṣiṇena
pīt-āmbar-āḍhyāṁ dvi-bhujāṁ namāmi //
(A, pp. 575-76 ; B, p. 376)

N. B. Ref. *Divyatantra.*

The Devī is seated on the throne placed on an altar made of jewels under a bejewelled canopy in the ocean of nectar. Her complexion is deep yellow, and she wears yellow clothes and ornaments and a yellow garland. She has two hands and holds the tongue of the enemy by the left and strikes him with a club held in the right one. She is gorgeous in her yellow cloth (*Sari*).

2. Gambhīrāñ = ca mad-onmattām svarṇa-kānti-sama-prabhām /
catur-bhujāṁ tri-nayanāṁ kamal-āsana-saṁsthitām //
mudgaraṁ dakṣiṇe pāśaṁ vāme jihvāñ = ca vajrakam /
pīt-āmbara-dharāṁ Devīṁ dṛḍha-pīna-payodharām //
hema-kuṇḍala-bhūṣāñ = ca svarṇa-siṁhāsana-sthitām //
(A, p. 578 ; B, p. 377)

The appearance of the goddess is grave, and she is drunk. Her fair complexion resembles the colour of gold. She has three eyes and four hands and is seated on a lotus placed on a golden throne. In her two right hands, she holds club and noose, and one of her two left hands holds the enemy's tongue and the other the thunderbolt. She is clad in yellow clothes and has developed breasts. She wears golden ear-rings and ornaments.

CXXIV. *Vaṭuka-bhairava*

A. *Sāttvika.*

Vande bālaṁ sphaṭika-sadṛśaṁ kuṇḍal-odbhāsi-vaktraṁ
vidy-ākalpair = nava-maṇimayaiḥ kiṅkiṇī-nūpur-ādyaiḥ /
dīpt-ākāraṁ viśada-vasanaṁ su-prasannaṁ tri-netraṁ
hast-ābjābhyāṁ Vaṭukam = aniśaṁ śūla-daṇḍau dadhānam //
(A, p. 331 ; B, p. 217)

N. B. Ref. *Nibandha.*

Vaṭuka is a boy having the complexion resembling the colour of crystal and wears two earrings. He holds a manuscript and also wears ornaments made of nine kinds of gems, such as *kiṅkiṇī* (bells or tinkling ornaments) and anklets. He has a shining appearance, white clothes, pleasant face and three eyes. He has trident (or spear) and club in his hands.

N. B. With the epithet *bāla*, cf. Mahākāla described as a śiśu. *Kiṅkiṇī-nūpura* may mean anklets adorned with small bells.

B. *Rājasa.*

Udyad-bhāskara-sannibhaṁ tri-nayanaṁ rakt-āṅgarāga-srajaṁ
smer-āsyaṁ varadaṁ kapālam = abhayaṁ śūlaṁ dadhānaṁ karaiḥ
nīla-grīvam = udāra-bhūṣaṇa-śataṁ śītāṁśu-cūḍ-ojjvalaṁ
bandhūk-āruṇa-vāsasaṁ bhaya-haraṁ Devaṁ sadā bhāvaye //
(A, p. 331 ; B, p. 217)

N.B. Ref. *Nibandha.*

The god's complexion is red like the colour of the rising sun. He wears red garlands and uses perfume and holds skull and trident (or spear) in two hands, the other two hands exhibiting the *varada* and *abhaya* poses. His throat is blue, and he has a smiling face and three eyes. He wears numerous ornaments and has the moon to adorn his crest. His clothes are red like the *bandhūka* flower.

N. B. Nīlagrīva is the same as Nīlakaṇṭha (Śiva). For the poses of hands, see under No. VI.

C. *Tāmasa.* Called *Maheśa* (*Śiva*).

Dhyāyen=Nīl-ādri-kāntaṁ śaśi-śakala-dharaṁ muṇḍa-mālaṁ Maheśaṁ
dig-vastraṁ piṅgal-ākṣaṁ ḍamarum=atha sṛṇiṁ khaḍga-śūl-ābhayāni /
nāgaṁ ghaṇṭāṁ kapālaṁ kara-sarasiruhair=bibhrataṁ bhīma-daṁṣṭraṁ
sarp-ākalpaṁ tri-netraṁ maṇimaya-vilasat-kiṅkiṇī-nūpur-āḍhyam //
(A, p. 331 ; B, p. 217)

N. B. Ref. *Nibandha.* V. 1. *śaṅkha* for *khaḍga.*

The complexion of Maheśa is blue like the Nīlādri (Blue Mountain), and he wears the crescent [above his forehead]. He is naked, has brown eyes and wears a garland of severed human heads. He holds kettle-drum, goad, sword, trident (or spear), *abhaya* (*i.e.* the *abhaya* pose of hand). a *nāga* (serpent), bell and skull. His teeth are terrible and he wears snakes as his ornaments. He is three-eyed and wears bejewelled *kiṅkiṇīs* (tinkling ornaments) and anklets (or, anklets endowed with small bells).

CXXV. *Varāha*

Called *Ādya-Varāha* (Primeval Boar).

Ā-pādaṁ jānu-deśād=vara-kanaka-nibhaṁ nābhi-deśād=adhastān=
mukt-ābhaṁ kaṇṭha-deśāt=taruṇa-ravi-nibhaṁ mastakān=nīla=bhāsam /
īḍe hastair=dadhānaṁ rathacaraṇa-darau khaḍga-kheṭau gad-ākhyaṁ
śaktiṁ dān-ābhaye ca Kṣiti-dharaṇa-lasad-daṁṣṭram=Ādyaṁ Varāham //
(A, p. 305 ; B, p. 201)

N. B. Ref. *Prapañcasāra.*

Ādya-Varāha's body is gold-coloured from the feet to the knees, pearl-coloured from the knees to the navel, red from the navel to the throat and blue from the throat to the head. He holds, in his hands, discus (*ratha-caraṇa*), conch-shell (*dara*), sword, shield, mace, spear, *dāna* (*i e.* the *vara* or *varada* pose of hand) and *abhaya* (*i.e.* the *abhaya* pose of hand). He holds Kṣiti (the Earth-goddess) on his tusk.

N.B. For the poses of hands, see under No. VI.

CXXVI. *Varṇinī*

See under *Pracaṇḍacaṇḍikā-Chinnamastā.*

CXXVII. *Varṇeśvarī*

Called *Saṁhāra-mātṛkā.* See *Vāgīśvarī.*

Akṣa-srajaṁ hariṇa-potam=udagra-ṭaṅkaṁ
vidyāṁ karair=avirataṁ dadhatīṁ tri-netrām /
ardh-endu-maulim=aruṇām=aravinda-rāmām
Varṇeśvarīṁ pranamata stana-bhāra-namrām //
(A, p. 145 ; B, p. 90)

In her four hands, Varṇeśvarī holds rosary, the young of a deer, *ṭaṅka* (a stone-cutting chisel or axe) and manuscript. She is three-eyed and has the crescent adorning her head. She is red-complexioned and is beautified by (*i.e.* seated on) a lotus. She is stooping at the weight of her heavy breasts.

CXXVIII. *Vallabhārdha (Ardhanārī)*

See *Mārtaṇḍa.*

CXXIX. *Vasumati*

Same as *Kṣiti, Bhūmi,* etc.
See under *Viṣṇu-Śrīkṛṣṇa.*

CXXX. *Vāgadhidevatā*

Same as *Vāgīśvarī* ; also called *Vāgdevatā*, etc.

CXXXI. *Vāgīśvarī*

See *Varṇeśvarī.*

1. Called *Vāgdevatā.*

Taruṇa-śakalam=indor=bibhratī śubhra-kāntiḥ
kuca-bhara-namit-āṅgī sanniṣaṇṇā sit-ābje /
nija-kara-kamal-odyal-lekhanī-pustaka-śrīḥ
sakala-vibhava-siddhyai pātu Vāgdevatā naḥ //
(A, p. 197 ; B, p. 126)

N.B. Ref. *Nibandha.*

Vāgdevatā is white-complexioned and has the crescent [above her forehead]. She is seated on a white lotus and is stooping at the weight of her heavy breasts. She holds a pen in one hand and a manuscript in the other

2. Called *Vāgdevatā.*

Śubhrāṁ svaccha-vilepa-mālya-vasanāṁ śītāṁśu-khaṇḍ-ojjvalāṁ
vyākhyām=akṣa-guṇaṁ sudh-āḍhya-kalasaṁ vidyāñ=ca hast-āmbujaiḥ /
bibhrāṇāṁ kamal-āsanāṁ kuca-natāṁ Vāgdevatāṁ sa-smitāṁ
vande vāg-vibhava-pradāṁ tri-nayanāṁ saubhāgya-sampat-karīṁ //
(A, p. 198 ; B, p. 127)

N.B. Ref. *Nibandha.*

Vāgdevatā is white-complexioned and uses white perfume (sandal paste) and wears white garlands and clothes. She is endowed with the crescent [as an ornament of her head] and holds in her hands *vyākhyā* (i.e. the *vyākhyā* or *jñāna* pose of hand), rosary, a jar of nectar and a manuscript. She sits on a lotus and stoops owing to the weight of her developed breasts. She is smiling and has three eyes.

N. B. For the pose of hand, see under No. LVI.

3. Called *Vāṇī.*

Vāṇīṁ pūrṇa-niśākar-ojjvala-mukhīṁ karpūra-kunda-prabhāṁ
candr-ārdh-āṅkita-mastakāṁ nija-karaiḥ sambibhratīm=ādarāt /
vīṇām=akṣa-guṇaṁ sudh-āḍhya-kalasaṁ vidyāñ=ca tuṅga-stanīṁ
divyair=ābharaṇair=vibhūṣita-tanuṁ haṁs-ādhirūḍhāṁ bhaje //
(A, p. 199-200 ; B, p. 128)

N.B. Ref. *Nibandha.*

Vāṇī is white like camphor and *kunda* flower. Her face resembles the full moon and her head is beautified by the half-moon. In her [four] hands, she holds lute, rosary, jar of nectar and manuscript. She rides a swan, has developed breasts and is adorned with beautiful ornaments.

4. Called *Vāgadhidevatā.*

Āsīnā kamale karair=japa-vaṭīṁ padma-dvayaṁ pustakaṁ
bibhrāṇā taruṇ-endu-baddha-mukuṭā mukt-endu-kunda-prabhā /
bhāl-onmilita-locanā kuca-bhara-klāntā bhavad-bhūtaye
bhūyād=Vāgadhidevatā muni-gaṇair=āsevyamān=āniśam //
(A, p. 201 ; B, p. 129)

N.B. Ref. *Nibandha.*

The goddess Vāgadhidevatā is seated on a lotus and holds, in her hands, rosary, two lotuses and manuscript. Her white complexion resembles the colour of pearls, the moon and the *kunda* flower, and she has the crescent fixed with her crown. She has a third staring eye on her forehead and suffers from the heaviness of her breasts.

5. Called *Queen of Vāc or Speech.*

Muktā-hār-āvadātāṁ śirasi śaśi-kal-ālaṅkṛtāṁ bāhubhiḥ
śvair=vyākhyāṁ varṇ-ākhya-mālāṁ maṇimaya-kalasaṁ pustakañ=c=odvahantīm /
āpīn-ottuṅga-vakṣoruha-bhara-vilasan-madhyadeśām=Adhīśāṁ
Vācām=īḍe cirāya tri-bhuvana-namitāṁ puṇḍarīke niṣaṇṇām / /

(A, p. 203 ; B, p. 130)

N.B. Ref. *Sāradā* (*Sāradātilaka Tantra*) and *Nibandha.*

The complexion of the Goddess of Speech is white like the colour of the pearl necklace, and she has the crescent adorning her head. She holds, in her hands, *vyākhyā* (i.e. the pose of hand also called *jñāna-mudrā*), a garland of letters (*varṇ-ākhya-mālā*), a jar full of gems and a manuscript. She is seated on a white lotus and is stooping owing to the heaviness of her developed breasts.

N.B. For the pose of hand, see under No. LVI.

6. Regarded as *Vāgīśvarī.*

* * *

Muktā-kānti-nibhāṁ Devīṁ jyotsnā-jāla-vikāśinīm /
muktā-hāra-yutāṁ śubhrāṁ śaśi-khaṇḍa-vimaṇḍitām / /
bibhratīṁ dakṣa-hastābhyāṁ vyākhyāṁ varaṇasya mālikām /
amṛtena tathā pūrṇaṁ ghaṭaṁ divyañ=ca pustakam / /
dadhatīṁ vāma-hastābhyāṁ pīna-stana-bhar-ānvitām /
madhye kṣīṇāṁ tathā svacchāṁ nānā-ratna-vibhūṣitām / /

(A, p. 600 ; B, p. 392)

N.B. Ref. *Svāyambhuvamātṛkā Tantra.* V. l. *varṇ-ākhya-mālikām. Dakṣa=dakṣiṇa.*

Vāgīśvarī's complexion resembles the colour of pearls, and she shines like moonlight. She is white and is adorned with the crescent [above her forehead]. She holds in her two right hands *vyākhyā* (i.e. exhibits the pose of hand called *vyākhyā-* or *jñāna-mudrā*) and the garland of letters and, in her two left hands, a jar full of nectar and a manuscript. She has slender waist and is stooping at the weight of her heavy breasts. She is bright and is adorned with many jewels.

N.B. For the pose of hand, see under No. LVI.

7. * * *

Jyotiḥ-puñja-nibhāṁ Devīṁ parivāra-samanvitām /
var-ābhaya-yutāṁ haste mudrā-pustaka-dhāriṇīm / /

(A, p. 601 ; B, p. 392)

The goddess (Devī) resembles a mass of lustre and is surrounded by attendants. She holds, in her hands, *vara* (i.e, the *varada* pose of hand), *abhaya* (i e. the *abhaya* pose of hand), *mudrā* (i.e. the *vyākhyā-* or *jñāna-mudrā*) and a manuscript.

N.B. For the poses of hands, see under Nos. VI and LVI.

8. Nābhi cakre sthitāṁ saumyāṁ rakt-ākārāṁ vicintayet /
kṣaum-ābaddha-nitambāñ=ca rakt-ābharaṇa-bhūṣitām / /
pāś-āṅkuśa-dharāṁ divyāṁ var-ābhaya-yutāṁ punaḥ /
dṛṣṭyā c=āmṛta-varṣiṇyā pūrayantī manorathān / /

(A, p. 602 ; B, p. 393)

The appearance of the goddess is calm and her complexion is red. She wears silk clothes and red ornaments and holds, in two of her hands, noose and goad and also exhibits the *vara* and *abhaya* poses in the other two hands. She is very beautiful and has kind looks.

N.B. She is different from the goddess as described in the other verses. For the poses of hands, see under No. VI.

9. Called *Vāgdevatā*. Regarded as *Bāhya-mātṛkā*.

Pañcāśal-lipibhir=vibhakta-mukha-doḥ-pan-madhya-vakṣasthalāṁ
bhāsvan-mauli-nibaddha-candra-śakalām=āpīna-tuṅga-stanīm /
mudrām=akṣa-guṇaṁ sudh-āḍhya-kalasaṁ vidyāñ=ca hast-āmbujair=
bibhrāṇāṁ viśada-prabhāṁ tri-nayanāṁ Vāgdevatām=āśraye / /

(A, pp. 143-44 ; B, p. 89)

Vāgdevatā's face, arms, feet, waist and chest are marked by the fifty letters of the alphabet. Her head is adorned by the moon fixed to it, and she has very developed breasts. She holds *mudrā* (i.e. exhibits the *vyākhyā* or *jñāna* pose of hand), rosary, jar of nectar and manuscript in her [four] hands. She is white-complexioned and three-eyed.

N.B. The reference to 50 letters of the alphabet seems to suggest the Bengali alphabet which recognises a few more signs and letters in addition to the letters of the Nāgarī alphabet (although it also omits a few letters of the latter); e.g. 12 vowels (excluding the long forms of *ṛ* and *ḷ*)+25 consonants from *ka* to *ma*+ *ya*, *ra*, *la*, *va*, *śa*, *ṣa*, *sa* and *ha* (8)+*anusvāra*, *visarga*, *candrabindu* (*ānunāsika*), final form of *ta*, and *kṣa* (5), together making 50. For 51 letters of the alphabet, see under No. CXXXVIII. For the pose of hand, see under No. LVI.

CXXXII. *Vāṇī*

Same as *Vāgīśvarī*, etc.

CXXXIII. *Vāsudeva*

See *Viṣṇu-Śrīkṛṣṇa*.

CXXXIV. *Viśālākṣī (Ambikā)*

See *Ambikā*. Regarded as *Śivā*.

CXXXV. *Viśvadhātrī*

Same as *Bhūmi*, *Vasumatī*, etc. See under *Viṣṇu-Śrīkṛṣṇa*.

CXXXVI. *Viṣṇu-Śrīkṛṣṇa*

See *Nṛsiṁha*, *Varāha*, *Hayagrīva* ; cf. *Harihara*. See also under *Śivā*.

1. Called *Viṣṇu*.

Udyat-pradyotana-śata ruciṁ tapta-hem-āvadātaṁ
pārśva-dvandve Jaladhisutayā Viśvadhātryā ca juṣṭam /
nānā-ratn-ollasita-vividh-ākalpam=āpīta-vastraṁ
Viṣṇuṁ vande dara-kamala-kaumodakī-cakra-pāṇim / /

(A, p. 237 ; B, p. 155)

N.B. Ref. *Gautamīya*.

Viṣṇu has the red lustre of a hundred rising suns, and his complexion is bright like the colour of burnt gold. He has Jaladhisutā (the Ocean's Daughter, i.e. Lakṣmī) on one (i.e. right) side and Viśvadhātrī (the Earth Goddess) on the other (i.e. left). He has yellow clothes and wears various kinds of bejewelled ornaments. He holds the conch-shell (*dara*), the lotus, the mace called *kaumodakī* and the discus.

2. Udyat-koṭi-divākar-ābham=aniśaṁ śaṅkhaṁ gadāṁ paṅkajaṁ
cakraṁ vibhratam=Indirā-Vasumatī-saṁśobhi-pārśva-dvayam /
koṭīr-āṅgada-hāra-kuṇḍala-dharaṁ pīt-āmbaram kaustubh-od-
dīptaṁ viśva-dharaṁ sva-vakṣasi lasac-chrīvatsa-cihnaṁ bhaje / /

(A, pp. 246-47 ; B, p. 162)

N.B. Ref. *Prapañcasāra*.

The god's [red] complexion resembles the lustre of a crore of rising suns. He holds conch-shell, mace, lotus and discus and is flanked by Indirā (Lakṣmī) and Vasumatī (the Earth Goddess). He wears the crown, armlets (*aṅgada*), necklace and earrings as well as yellow clothes and the jewel called *kaustubha*. There is the *śrīvatsa* mark on his chest.

N.B. The *kaustubha* jewel and the *śrīvatsa* mark are particularly associated with the god Viṣṇu.

3. Called *Viṣṇu.* Regarded as Vāsudeva (see No. 15 below).

Viṣṇuṁ śārada-candra-koṭi-sadṛśaṁ śaṅkhaṁ rathāṅgaṁ gadām=
ambhojaṁ dadhataṁ sit-ābja-nilayaṁ kāntyā jagan-mohanam /
ābaddh-āṅgada-hāra-kuṇḍala-mahāmauliṁ sphurat-kaṅkaṇaṁ
śrīvats-āṅkam=udāra-kaustubha-dharaṁ vande munīndraiḥ stutam //
(A, p. 291 ; B, p. 191)

Viṣṇu has [bright complexion resembling] the lustre of a crore of autumnal moons. He holds conch-shell, discus, mace and lotus in his four hands and lives in the white lotus. He charms the world by his beauty and wears armlets (*aṅgada*), necklace, ear-rings, bracelets (*kaṅkaṇa*) and other ornaments. He bears the *śrīvatsa* mark and wears the jewel called *kaustubha.*

4. Called *Govinda.* Regarded as *Śrīkṛṣṇa.*

Phull-endīvara-kāntim=indu-vadanaṁ barh-āvataṁsa-priyaṁ
śrīvats-āṅkam=udāra-kaustubha-dharaṁ pīt-āmbaraṁ sundaram /
gopīnāṁ nayan-otpal-ārcita-tanuṁ go-gopa-saṅgh-āvṛtaṁ
Govindaṁ kala-veṇu-vādana-paraṁ divy-āṅga-bhūṣaṁ bhaje //
(A, p. 262 ; B, p. 172)

Govinda's [dark] complexion resembles the colour of a

blue lotus, and his face is beautiful like the moon. His head-dress is made of peacock's tail-feathers, and he bears the *śrīvatsa* sign and wears the *kaustubha* jewel and yellow clothes. He is surrounded by cattle and cowherds and is playing on the flute. His body is adorned with beautiful ornaments.

5. Called *Kṛṣṇa.*

Śaṅkha-cakra-dhanur-bāṇa-pāś-āṅkuśa-dharo='ruṇaḥ /
veṇuṁ dhaman dhṛtaṁ dorbhyāṁ dhyeyaḥ Kṛṣṇo divākare //
(A, p. 265 ; B, p. 174)

Kṛṣṇa is red-complexioned and plays the flute holding it in two hands and also holds the conch-shell, discus, bow, arrow, noose and goad in the other [six] hands.

N.B. The red complexion of this eight-armed Kṛṣṇa in the orb of the Sun shows that he is really Viṣṇu.

6. Called *Acyuta.*

* * *

Udyad-āditya-saṅkāśa-maṇi-siṁhāsan-āmbuje /
samāsīno='cyuto dhyeyo druta-hāṭaka-sannibhaḥ //
samān-odita-candr-ārka-taḍit-koṭi-sama-dyutiḥ /
sarv-āṅga-sundaraḥ saumyaḥ sarv-ābharaṇa-bhūṣitaḥ //
pīta-vāsaś=cakra-śaṅkha-gadā-padm-ojjvalad-bhujaḥ /
anārat-occhalad-ratna-dhār-augha-kalasaṁ spṛśan //
vāma-pād-āmbuj-āgreṇa muṣṇatā pallava-cchavim /
Rukmiṇī-Satyabhāme='sya mūrdhni ratn-augha-dhārayā /
siñcantyau dakṣa-vāmasthe sva-doḥ-stha-kalas-otthayā //

* * * (A, p. 270 ; B, p. 178)

N.B. Dakṣa=dakṣiṇa. Muṣṇatā=corayatā, khaṇḍayatā ; etena raktaṁ pāda-talam=iti sūcitam. It has been said, *'Satyabhāme='sya'—asya Śrīkṛṣṇasya ; atra sandhir=ārṣaḥ.*

Acyuta having the [red] lustre of the rising sun is seated on a lotus placed on a bejewelled throne. His complexion resembles the colour of molten gold and his appearance is dazzling like crores of suns, moons and lightnings. He is calm and beautiful and wears all kinds of ornaments as well as yellow clothes. He holds conch-shell, discus, mace and lotus and is flanked by Rukmiṇī on the right and Satyabhāmā on the left, who are bathing him with flows of gems from jars held in their hands.

N.B. Here also Kṛṣṇa has Viṣṇu's complexion.

7. Called *Hari* (see Nos. 8, 10 and 11).

Vām-ordhva-haste dadhataṁ vidyā-sarvasva-pustakam /
akṣa-mālāñ=ca dakṣ-ordhve sphāṭikīṁ mātṛkā-mayīm / /
śabda-brahma-mayaṁ veṇum=adhaḥ-pāṇi-dvay-eritam /
gāyantaṁ pīta-vasanaṁ śyāmalaṁ komala-cchavim / /
barhi-barha-kṛt-ottaṁsaṁ sarvajñaṁ sarva-vedibhiḥ /
upāsitaṁ muni-gaṇair=upatiṣṭhed-Dhariṁ sadā / /
(A, p. 275 ; B, p. 181)

Hari holds a manuscript in the upper left and the crystal-rosary in the upper right hand and is engaged in playing on the flute with the two lower hands. His complexion is dark and he wears yellow clothes. His head-dress is made of peacock's tail-feathers.

N.B. Here Kṛṣṇa is called Hari ; but his complexion is dark. The manuscript and rosary have been put in his hands owing to hjs association with Lakṣmī and Sarasvatī.

8. Called *Hari* (see Nos. 7, 10 and 11).

* * *

Ratna-siṁhāsane dhyāyed=upaviṣṭaṁ kaj-opari / /
sajala-jalada-śyāmaṁ rakta-padma-dal-ekṣaṇam /
rakta-padma-spurat-pāda-pāṇibhyāṁ parimaṇḍitam / /
nava-ratna-samārabdha-bhūṣaṇaiḥ paribhūṣitam /
Śrī-yukta-vakṣasi bhrājat-kaustubh-odbhāsit-āmbaram / /
tāra-hār-āvalī-ramyāṁ śrīvats-āṅkita-vakṣasam /
rocanā-tilaka-prānta-kuntala-bhramarāyitam / /
Kandarpa-cāpa-sadṛśa-cilli-mālā-virājitam /
aneka-ratna-saṁyukta-sphuran-makara-kuṇḍalam / /

barhi-barha-kṛt-ottaṁsaṁ sarvajñaṁ sarva-vedibhiḥ /
upāsitaṁ muni-gaṇair=upatiṣṭhed=Dhariṁ sadā / /
(A, p. 277 ; B, p. 182)

Seated on a lotus (*kaja*) placed on a bejewelled throne, Hari is dark-complexioned like the colour of dense clouds and has eyes resembling the petals of a red lotus. His hands and feet resemble red lotuses. His ornaments are made of the nine kinds of jewels. He has Śrī on his chest and wears the jewel called *kaustubha* which makes his clothes shining. He has the *śrīvatsa* marks on his chest and wears pearl necklaces. The *tilaka* mark on his forehead is made by the bright yellow pigment called *gorocanā*, both sides of the marks being covered by small curly locks of hair. The god wears ear-rings of the shape of a *makara* (sea-monster) and his head-dress is made of peacock's tail-feathers. His eye-brows are like Kandarpa's bow.

9. Called *Jagannātha*.

Bhagna-vidruma-saṅkāśaṁ sarva-tejo-mayaṁ vapuḥ /
kirīṭinaṁ kuṇḍalinaṁ keyūra-valay-ānvitam / /
muktā-sannaddha-sadratna-tulākoṭi-samujjvalam /
nān-ālaṅkāra-subhagaṁ pīt-āmbara--yug-āvṛtaṁ / /
Garuḍ-opari sannaddha-rakta-paṅkaja-madhyagam / /
uttapta-hema saṅkāśāṁ Lakṣmīṁ vām-oru-saṁsthitām /
sarv-ālaṅkāra-subhagāṁ śukla-vāso-yug-āvṛtām / /
sa-kāmāṁ līlayā Devīṁ mohayantaṁ-punaḥ punaḥ / /
śaṅkha-cakra-gadā-padma-pāś-āṅkuśa-dhanuḥ-śarān /
dhārayantaṁ Jagannāthaṁ rakta- padm-āruṇ-ekṣaṇam / /
(A, p. 278 ; B, p. 183)

N.B. Ref. *Nibandha*. This is not Jagannātha of Purī.

Jagannātha has a lustre resembling a freshly broken coral. He wears a crown, ear-rings, armlets (*keyūra*), bracelets (*valaya*) and bejewelled *tulākoṭi* (anklets). He also wears various other ornaments and two yellow pieces of cloth (*dhotī* and *uttarīya*). He sits on a seat made of gems and placed on the back of Garuḍa. He holds conch-shell, discus, mace, lotus, noose, goad, bow and arrow in his [eight] hands and looks at Lakṣmī seated on his left thigh. She is adorned with all ornaments and clad in white upper and under clothings (*Sari* in two pieces. Her complexion resembles the colour of gold.

10. Called *Vṛndāvana-gata Hari* (cf. Nos. 7, 8 and 11).

Kalāya-kusuma-śyāmaṁ Vṛndāvana-gataṁ Harim /
gopa-gopī-gav-āvītaṁ pīta-vastra-yug-āvṛtam / /
nān-ālaṅkāra-subhagaṁ kaustubh-odbhāsi-vakṣasam / * * *
śaṅkha-cakra-lasad-bāhuṁ veṇuṁ hasta-dvay-eritam / /
(A, p. 280 ; B, p. 184)

The god Hari of Vṛndāvana (i.e. Kṛṣna) is dark like the *kalāya* flower and wears two pieces of yellow cloth (*dhotī* and *uttarīya*). He is surrounded by cattle, cowherds and cowherdesses and wears various ornaments, his chest being adorned by the jewel called *kaustubha*. Two of his hands hold conchshell and discus. the other two holding the flute.

11. Called *Hari* (see Nos. 7, 8 and 10).

Tāpiñja-cchavir=aṅkagāṁ priyatamāṁ svarṇa-prabhām-ambuja-
prodyad-vāma-bhujāṁ sva-vāma-bhujay=āśliṣyan sa-citta-smayāṁ /
śliṣyantīṁ svayam=anya-hasta-vilasat-sauvarṇa vetraś=ciraṁ
pāyān=naḥ śaṇa-sūna-pīta-vasano ṇānā-vibhūṣo Hariḥ / /
(A, p. 282 ; B, p. 185)

N. B. V. 1. *sa-cint-āśmayām = vilakṣaṇa-prastara-ghaṭita-mālā-viśiṣṭayā* (sic) ; *pāyād = vo = 'śana-mūla*⁰.

Hari is dark-complexioned like the *tamāla* tree. His gold-complexioned wife is holding a lotus in her left hand and is embracing him [with her right hand] and is being embraced by her husband by his left hand. He holds a gold cane-stick in another [right] hand and wears yellow clothes resembling the *śaṇa* flower in colour. He also wears various ornaments.

12. Varad-ābhaya-hastābhyāṁ śliṣyantaṁ sv-āṅkage priye /

padm-otpala-kare tābhyāṁ śliṣṭaṁ cakra-gad-ojjvalam / /
(A, p. 183 ; B, p. 186)

The god, who holds discus and mace in two of his four hands, is embracing his two wives (Rukmiṇī and Satyabhāmā) seated on his thighs with two hands exhibiting the *vara* and *abhaya* poses. His wives with hands holding [red] and blue lotuses (*padma* and *utpala*) respectively are also embracing him.

N.B. For the poses of hands, see under No. VI.

13. Called *Mukunda* (see No. 16). Same as *Bāla-Gopāla*.

Avyād=vyākoṣa-nīl-āmbuja-rucir=aruṇ-āmbhoja-netro='mbujastho
bālo jaṅghā-kaṭīra-sthala-kalita-raṇat-kiṅkiṇīko Mukundaḥ /
dorbhyāṁ haiyaṅgavīnaṁ dadhad=ati-vimalaṁ pāyasaṁ viśva-vandyo
go-gopī-gopa-vīto ruru-nakha-vilasat-kaṇṭha-bhūṣaś=ciraṁ vaḥ //
(A, p.28 6 ; B, p. 188)

Mukunda's complexion resembles the blossoming blue lotus and his eyes are like red lotuses. He is a boy standing on a lotus. The small bells attached to the ornaments at his leg and waist are ringing. He is surrounded by cattle, cowherds and cowherdesses and holds butter in one hand and *pāyasa* (rice boiled in milk with sugar) in the other. His throat is adorned by the animal's (tiger's) claws.

N. B. *Jaṅghā* (leg) probably means here 'ankle'.

14. Called *Gopa-bālaka* (Cowboy). Same as *Bāla-Gopāla*.

Pañca-varṣam=ati-dṛptam=aṅgane
dhāvamānam=ati-cañcal-ekṣaṇam /
kiṅkiṇī-valaya-hāra-nūpurair=
añcitam namata Gopa-bālakam / /
(A, p. 288 ; B, p. 188)

The god, [in the form of] a cowherd boy of five years of age, is running in the compound of the house. He has fickle eyes and is adorned with *valaya* (bracelets), necklace and anklets endowed with small bells.

15. Called *Vāsudeva* (see No. 3 above).

Śrīmat-kalpadru-mūl-odgata-kamala-lasat-karṇikā-saṁs-
thito
yas=tac-chākh-ālambi-padm-odara-visarad-asaṁkhyāta-
ratn-ābhiṣiktaḥ /
hem-ābhaḥ sva-prabhābhis=tri-bhuvanam=akhilaṁ
bhāsayan Vāsudevaḥ
pāyād=vaḥ pāyas-ādo='navarata-navanīt-āmṛt-āśī-vaś-
īśaḥ / /
(A, p. 289 ; B, p. 189)

Vāsudeva stays on the pericarp of a lotus arising from the root of the *kalpa* tree and is bathed by the flow of numerous gems falling from the lotuses hanging from the branches of that tree. His complexion resembles the colour of gold and his lustre brightens the whole world. He eats *pāyasa*, butter (*navanīta*) and nectar.

N.B. The description seems to refer to Bāla-Gopāla ; but his complexion is not dark.

16. Called *Mukunda* (see No. 13). Same as *Bāla-Gopāla*.

Ārakt-odyāna-kalpadruma-tala-vilasat-svarṇa-dol-ādhirū-
ḍhaṁ
gopībhyāṁ preṅkhyamānaṁ vikasita-nava-bandhūka-
sindūra-bhāsam /
bālaṁ lol-ālak-āntaṁ kaṭi-taṭa-vilasat-kṣudra-ghaṇṭā-
ghaṭ-āḍhyaṁ
vande śārdūla-kāmāṅkuśa-lasita-gal-ākalpa-dīptaṁ
Mukundam / /
(A, p. 290 ; B, p. 190)

N. B. Ref. *Nibandha.*

Mukunda is on a golden swing under the *kalpa* tree in a garden of red flowers. Two cowherd girls are swinging him from two sides. His complexion is red like the colour of the freshly blossomed *bandhūka* flower and of vermilion. He is a child with trembling locks of hair. Small bells are ringing at his waist and his throat is adorned with a necklace bearing the tiger's claws.

CXXXVII. *Vaikuṇṭha*

See under *Lakṣmī-Nārāyaṇa.*

CXXXVIII. *Śaktayaḥ*

See also under *Śivā* ; cf. *Rudrāḥ.*

* * *

Etā Rudr-āṅka-pīṭhasthāḥ sindūr-āruṇa-vigrahāḥ /
rakt-otpala-kapālābhyām=alaṅkṛta-kar-āmbujāḥ //
(A, p. 309 ; B, p. 203)

N.B. Ref. *Nibandha.*

Of the Svaraśaktis (16 in number beginning with Pūrṇodarī) and the Vyañjanaśaktis (35 in number beginning with Mahākālī), the latter are each seated on the lap of the 35 Rudras. They have red complexion like the colour of vermilion and hold red lotus and skull-vessel in their two hands.

N.B. For 50 letters of the alphabet, see No. CXXXI.

CXXXIX. *Śambhu*

Same as *Śiva.* See under *Annapūrṇā-Nityā.*

CXL. *Śiva*

Same as *Īśa*, *Tryambaka*, *Śambhu*, etc. See also *Caṇḍeśvara*, *Dakṣiṇāmūrti*, *Nīlakaṇṭha*, *Mṛtyuñjaya*, etc. Cf. *Ardhanārīśvara.* See under *Guhyakālī.*

1. Called *Īśa.*

Muktā-pīta-payoda-mautika-javā-varṇair=mukhaiḥ
pañcabhis=

try–akṣair = añcitam = Īśam = indu-mukuṭaṁ pūrṇ-endu-koṭi-prabham /
śūlaṁ ṭaṅka-kṛpāṇa-vajra-dahanān = nāgendra-ghaṇṭ-āṅkuśān
pāśaṁ bhīti-haraṁ dadhānam = amit-ākalp-ojjval-āṅgaṁ bhaje //
(A, p. 312 ; B, p. 206)

N.B. Ref. *Yāmala.*

Īśa's five faces are respectively white like pearls, yellow, dark like clouds, bright like pearls and red like the *javā* flower. Each of the faces has three eyes and the moon adorns the god's crown. He has the lustre of a crore of full moons and holds trident, *ṭaṅka* (stone-cutting axe or chisel), sword, thunderbolt, fire, serpent, bell, goad, noose and *bhīti-hara* (i.e. the *abhaya* pose of hand). His body is adorned with numerous ornaments.

N.B. For the poses of hands, see under No. VI.

2. Bandhūk-ābhaṁ tri-netraṁ śaśi-śakala-dharaṁ smera-vaktraṁ vahantaṁ
hastaiḥ śūlaṁ kapālaṁ varam = abhayadaṁ cāru-hāsaṁ namāmi /
vām-oru-sthambha-gāyāḥ karatala-vilasac-cāru-rakt-otpalāyā
hasten = āśliṣṭa-dehaṁ maṇimaya-vilasad-bhūṣaṇāyāḥ priyāyāḥ //
(A, p. 314 ; B, p. 207)

N.B. Ref. *Nibandha.*

The god is red like the *bandhūka* flower and has three eyes and a smiling face. His laughter is charming. He has the crescent [above his forehead] and holds, in his hands, trident, skull-vessel, *varada* (i.e. the *vara* pose of hands) and *abhayada* (i.e. the *abhaya* pose of hands). His wife, holding a red lotus in one hand and embracing her husband with the other, wears many bejewelled ornaments.

N.B. For the poses of hand, see under No. VI.

3. Called *Īśa.*

Vande sindūra-varṇaṁ maṇi-mukuṭa-lasac-cāru-candr-āvataṁsaṁ
bhāl-odyan-netram = Īśaṁ smita-mukha-kamalaṁ divya-bhūṣ-āṅgarāgam /
vām-oru-nyasta-pāṇer = aruṇa-kuvalayaṁ saṁdadhatyāḥ priyāyā
vṛtt-ottuṅga-stan-āgre nihita-karatalaṁ veda-ṭank-eṣṭa-hastam //
(A, p. 315 ; B, p. 207)

N.B. Ref. *Nibandha.*

The complexion of the god Īśa is red like the colour of vermilion. The moon adorns his bejewelled crown, and there is a third eye on his forehead. He has a smiling face and his limbs bear excellent ornaments and perfumes. His wife places one hand on the left thigh and holds a red lotus with the other, a hand of the god being placed on her developed breasts. The hands of the god hold *veda* (manuscript), *ṭanka* (the stone-cutter's chisel or axe) and *iṣṭa* (i.e. the *vara* pose of hand).

N.B. For the poses of hand, see under No. VI.

4. Called *Maheśa* (*Śambhu.*)

Dhyāyen = nityaṁ Maheśam Rajata-giri-nibhaṁ cāru-candr-āvataṁsaṁ
ratn-ākalp-ojjval-āṅgaṁ paraśu-mṛga-var-ābhīti-hastaṁ prasannam /
padm-āsīnaṁ samantāt stutam = amara-gaṇair = vyāghra-kṛttiṁ vasānaṁ
viśv-ādyaṁ viśva-bījaṁ nikhila-bhaya-haraṁ pañca-vaktraṁ tri-netram //
(A, p. 324 ; B, p. 213)

N.B. Ref. *Nibandha.*

The complexion of Maheśa (Śambhu) is white like the colour of the Silver Mountain and his head is adorned by the moon. He wears bejewelled ornaments and holds, in his hands, axe, deer, *vara* (i.e. the boon-offering pose of hands) and *abhīti* (i.e. the *abhaya* pose of hand). He sits on a lotus and wears tiger's skin. He has five faces and three eyes.

N.B. For the poses of hands, see under No. VI.

5. Called *Śiva* (*Lord of Kailāsa*). Regarded as *Tryambaka*.

Hastābhyāṁ kalasa-dvay-āmṛta-rasair = āplāvayantaṁ
śiro
dvābhyāṁ tau dadhataṁ mṛg-ākṣa-valaye dvābhyāṁ
vahantaṁ param /
aṅka-nyasta-kara-dvay-āmṛta-ghaṭaṁ Kailāsa-kāntam
Śivaṁ
svacch-āmbhoja-gataṁ nav-endu-mukuṭaṁ Devaṁ Tri-
netraṁ bhaje //

(A, pp. 630-31 ; B, p. 411)

Two of the hands of Śiva, the lord of Kailāsa, hold two jars of nectar, his two other hands on the same side being engaged in besmearing his head with nectar. In two of the hands on the other side, he holds a deer and rosary, the other two being placed on his lap with a jar of nectar put on them. This three-eyed god is seated on a white lotus, his crown being adorned by the crescent.

6. Regarded as *Tryambaka*.

Svacchaṁ svacch-āravinda-sthitam = ubhaya-kare saṁs-
thitau pūrṇa-kumbhau
dvābhyām = eṇ-ākṣa-māle nija-kara-kamale dvau ghaṭau
nitya-pūrṇau /
dvābhyāṁ tau ca sravantau śirasi śaśi-kalāṁ c = āmṛtaiḥ
plāvayantaṁ
dehaṁ devo dadhānaḥ pradiśatu viśad-ākalpa-jālaḥ śriyaṁ
vaḥ //

(A, pp. 632-33 ; B, p. 413)

The god is white-complexioned and is seated on a white lotus. He has eight hands and holds two *pūrṇa-kumbhas* in two of his hands [on one side], and a deer and a rosary are held in two other hands [on the same side] ; with two hands [on the other side], he holds two jars of nectar and the remaining two hands [on the same side] besmear his head with the nectar in the jars. His head is adorned by the crescent.

CXLI. *Śivā* (Śiva's Wife)

See *Śyāmā*, etc.

1. Called *Śiva's Wife*. Regarded as *Nityā*.

Ardh-endu-maulim = aruṇām = amar-ābhivandyām =
ambhoja-pāśa-sṛṇi-pūrṇa-kapāla-hastām /
rakt-āṅgarāga-vasan-ābharaṇāṁ tri-netrāṁ
dhyāyec = Chivasya vanitāṁ mada-vihval-āṅgīm // * * *
[Nityā Nirañjanā Klinnā Kleḍinī Madanāturā /
Madadravā Drāviṇī ca Draviṇ = īty = aṣṭa-Śaktayaḥ //
nīl-otpala-kapāl-āḍhya-karā rakt-āmbuja-prabhāḥ //]

(A, pp. 182-83 ; B. p. 116)

N.B. Ref. *Nibandha*.

Śiva's wife has the crescent on her head and holds the lotus, noose, goad (*sṛṇi*) and skull-vessel full [of blood or wine]. She has three-eyes, wears red clothes and uses scented red ointment. Her limbs are stupefied by intoxication (*mada-vihvala*).

[The eight Śaktis, who hold blue lotus in one hand and skull in the other and have the colour of the red lotus, are the following—Nityā, Nirañjanā, Klinnā, Madanāturā, Madadravā, Drāviṇī and Draviṇī.]

N.B. For the Śaktis, see also No. CXXXVIII.

2. Called *Śivā*.

Bāl-ārka-maṇḍal-ābhāsāṁ catur-vāhāṁ tri-locanām /
pāś-āṅkuśa-śarāṁś = cāpaṁ dhārayantīṁ Śivāṁ śraye //

(A, p. 406 ; B, p. 261)

N.B. Ref. *Jñānārṇava*.

Śivā has red complexion like the orb of the rising sun. She has three eyes and four hands which hold noose, goad, arrow and bow.

3. Called *Parameśvarī*, *Mahādevī*, *Īśvarī* and *Śivā*.

Tataḥ padma-nibhāṁ Devīṁ bāl-ārka-kiraṇ-ojjvalām /
javā kusuma-saṅkāśāṁ dāḍimī-kusum-opamām //
padmarāga-pratikāśāṁ kuṅkum-āruṇa-sannibhām /
sphuran-mukuṭa-māṇikya-kiṅkiṇī-jāla-maṇḍitām //
kāl-āli-kula-saṅkāśa-kuṭil-ālaka-pallavām /
pratyagr-āruṇa-saṅkāśa-vadan-āmbhoja-maṇḍalām //
kiñcid-ardh-endu-kuṭila-lalāṭa-mṛdu-paṭṭikām /
Pinākі-dhanur-ākāra-bhrūlatāṁ Parameśvarīm //
ānanda-mudit-ollāsa-līl-āndolita-locanām /
sphuran-mayūkha-saṅkāśa-vilasad-dhema-kuṇḍalām //
[sugaṇḍa-maṇḍal-ābhoga-jit-endv-amṛta-maṇḍalām /]
Viśvakarma-vinirmāṇa-sūtra-suspaṣṭa-nāsikām //
tāmra-vidruma-bimb-ābha-rakt-oṣṭhīm = amṛt-opamām /
smita-mādhurya-vijita-mādhurya-rasa-sāgarām //
anaupamya-guṇ-opeta-civuk-oddeśa-śobhitām /
kambu-grīvāṁ Mahādevīṁ mṛṇāla-lalitair=bhujaiḥ //
rakt-otpala-dal-ākāra-sukumāra-kar-āmbujām /
rakt-āmbuja-nakha-jyotir-vitānita-nabhastalām //
muktā-hāra-lat-opeta-samunnata-payodharām /
tribalī-valay–āyukta-madhyadeśa-suśobhitām //
lāvaṇya-sarid-āvartt-ākāra-nābhi-vibhūṣitām /
anargha-ratna-ghaṭita-kāñcī-yuta-nitambinīm //
nitamba-bimba-dvirada-roma-rāji-var-āṅkuśām (sic) /
kadalī-lalita-stambha-sukumār-orum = Īśvarīm //
lāvaṇya-kusum-ākāra-jānu-maṇḍala-bandhurām /
lāvaṇya-kadalī-tulya-jaṅghā-yugala-maṇḍitām //
gūḍha-gulpha-pada-dvandva-prapad-ājita-kacchapām /
tanu-dīrgh-āṅguli-svaccha-nakha-rāji-virājitām //
Brahma-Viṣṇu-śiro-ratna-nighṛṣṭa-caraṇ-āmbujām /
śītāṁśu-śata-saṅkāśa-kānti-santāna-hāsinīm //
lauhitya-jita-sindūra-javā-dāḍima-rūpiṇīm /

rakta-vastra-paridhānāṁ pāś-āṅkuśa-kar-odyatām //
rakta-padma-niviṣṭān=tu rakt-ābharaṇa-bhūṣitām /
catur-bhujāṁ tri-netrān=tu pañca-bāṇa-dhanur-dharām //
karpūra-śakal-onmiśra-ṭāmbūla-pūrit-ānanām /
mahamṛgamad-oddāma-kuṅkum-āruṇa-vigrahām //
sarva-śṛṅgāra-veś-āḍhyāṁ sarv-ābharaṇa-bhūṣitām /
jagad-āhlāda-jananīṁ jagad-rañjana-kāriṇīm / /
jagad-ākarṣaṇa-karīṁ jagat-kāraṇa-rūpiṇīm /
[sarva-mantra-mayīṁ Devīṁ sarva-saubhāgya-sundarīm //]
sarva-lakṣmī-mayīṁ Nityāṁ sarva-śakti-mayīṁ Śivām //
(A, pp. 436-37 ; B, pp. 282-83)

The goddess Īśvarī or Parameśvarī, also called Nityā and Śivā, resembles a lotus in beauty and the rising sun in brightness. Her complexion is red like the *javā* and *dāḍimī* flowers, *padma rāga* (ruby) and *kuṅkuma* (saffron). Her crown is adorned by *māṇikya* (rubies) and tinkling bells. She has curly black hair, and the crescent adorns her forehead. She wears golden ear-rings and her lips are red like copper and coral. She also wears a pearl necklace and a bejewelled girdle. Her navel is beautiful and there are three wrinkles on the belly above it. Her appearance is bright like the lustre of a hundred moons, and her red complexion is more splendid than the colour of vermilion and the *javā* and *dāḍima* flowers. She wears red clothes and red ornaments and holds noose and goad as well as five arrows and a bow. She has four hands and three eyes and is seated on a red lotus.

4. Called *Śivā*. Regarded as *Bhuvaneśvarī-bhairavī*.

Javā-kusuma-saṅkāśāṁ dāḍimī-kusum-opamām /
candra-rekhāṁ jaṭā-jūṭāṁ tri-netrāṁ rakta-vāsasīm //
nān-ālaṅkāra-subhagāṁ pīn-onnata-ghana-stanīm /
pāś-āṅkuśa-var-ābhītīr=dhārayantīṁ Śivāṁ śraye //
(A, p. 359 ; B, p. 235)

N.B. Ref. *Jñānārṇava*.

Śivā's complexion is red like the *javā* and *dāḍimī* flowers.

She wears the crescent and has matted locks of hair. She has three eyes and wears red clothes and various ornaments. She has developed breasts and holds noose and goad in two hands, the other two hands exhibiting the *varada* and *abhaya* poses.

N.B. For the poses of hands, see under No. VI.

5. Called *Śivā*. Regarded as *Śmaśānakālī*.

Añjan-ādri-nibhāṁ Devīṁ śmaśān-ālaya-vāsinīm /
rakta-netrāṁ mukta-keśīṁ śuṣka-māṁs-āti-bhairavām //
piṅg-ākṣīṁ vāma-hastena madya-pūrṇaṁ sa-māṁsakam /
sadya-kṛtta-śiro dakṣa-hastena dadhatīṁ Śivām //
smita-vaktrāṁ sadā c=āma-māṁsa-carvaṇa-tatparām /
nān-ālaṅkāra-bhūṣ-āṅgīṁ nagnāṁ mattāṁ sad=āsvaiḥ //
(A, p. 573 ; B, p. 374)

N.B. Ref. *Kālī Tantra*. *Dakṣa=dakṣiṇa*. The composition is poor.

Śivā is black like the Hill of Collyrium and resides in the *śmaśāna* (burning ground). She has red eyes and untied hair and looks terrible owing to her emaciated body. She holds in her left hand, a vessel full of wine and meat and, in her right hand, a recently severed human head. She is smiling and is engaged in chewing raw flesh. She is naked and adorned with various ornaments. She is intoxicated as a result of drinking various kinds of liquors.

CXLII. *Śūlinī*

Adhyārūḍhāṁ mṛgendraṁ sa-jala-jaladhara-śyāmalāṁ hasta-padmaiḥ
śūlaṁ bāṇaṁ kṛpāṇan=tv=ari-jalaja-gadā-cāpa-pāśān vahantīm /
candr-ottaṁsāṁ tri netrāṁ catasṛbhir=asinā kheṭakaṁ bibhratībhiḥ
kanyābhiḥ sevyamānāṁ pratibhaṭa-bhayadāṁ Śūlinīṁ bhāvayāmi //
(A, pp. 193-94 ; B, p. 124)

N.B. Ref. *Nibandha*. *Arin=cakra* ; *jalaja=śaṅkha*.

Śūlinī rides a lion and her dark complexion resembles the colour of the dark clouds. She holds trident, arrow, sword, discus, conch-shell, mace, bow and noose. She has three eyes, and the moon adorns her head. She is attended by four girls holding sword and shield. [She is an aspect of Durgā.]

CXLIII. *Śmaśānakālī*

See under *Śivā*.

CXLIV. *Śyāmā* (*Dakṣiṇakālikā*)

1. Called *Daksiṇakālikā*, *Śyāmā* and *Mahāraudrī*.

Karāla-vadanāṁ ghorāṁ mukta-keśīṁ catur-bhujām /
Kālikāṁ Dakṣiṇāṁ divyāṁ muṇḍa-mālā-vibhūṣitām //
sadyaś-chinna-śiraḥ-khaḍga-vām-ādh-ordhva-kar-āmbujām /
abhayaṁ varadañ=c=aiva dakṣiṇ-ordkv-ādhaḥ-pāṇikām //
mahāmegha-prabhāṁ Śyāmāṁ tathā c=aiva Digambarīm /
kaṇṭh-āvasakta-muṇḍ-āli-galad-rudhira-carcitām /
karṇ-āvataṁsatā-nīta-śava-yugma-bhayānakām //
ghora-daṁṣṭrā-karāl-āsyāṁ pīn-onnata-payodharām /
śavānāṁ kara-saṁghātaiḥ kṛta-kāñcīṁ hasan-mukhīm //
sṛkka-dvaya-galad-rakta-dhārā-visphurit-ānanām /
ghora-rāvāṁ Mahāraudrīṁ śmaśān-ālaya-vāsinīm //
[bāl-ārka-maṇḍal-ākāra-locana-tritay-ānvitām /]
danturāṁ dakṣiṇa-vyāpi-mukt-ālambi-kac-occayām /
śava-rūpa-Mahādeva-hṛday-opari saṁsthitām /
śivābhir=ghora rāvābhiś=catur-dikṣu samanvitām /
[Mahākālena ca samaṁ viparīta-rat-āturām //]
sukha-prasanna-vadanāṁ smer-ānana-saroruhām / * * *
śakunta-pakṣa-saṁyukta-vāma-karṇa-vibhūṣitām /
vigat-āśu-kiśorābhyāṁ kṛta-karṇ-āvataṁsinīm //
(A, pp. 479-80 ; B, pp. 310-11)

N.B. Ref. *Kālī Tantra*.

Dakṣiṇakālikā has a terrible appearance and a fierce face. e has four hands and untied hair and wears a garland of ered heads. She holds a recently severed head and a sword pectively in her lower and upper left hands, while her upper and lower right hands exhibit *abhaya* and *varada* poses. She is naked and her complexion is dark like dense clouds. She wears a garland of severed heads from which blood oozes and covers her body. She also wears two corpses as ear-rings. Her face and teeth are terrible and she has developed breasts. Her girdle is made of hands cut off from the bodies of corpses. She has a smiling face which is covered by the blood falling from both ends of her mouth. She roars terribly and lives at the cremation ground. [Her three eyes resemble the orb of the rising sun.] Her untied hair covers her right side, and she stands on the chest of Śiva lying as a corpse. [She is engaged in *viparīta-rati* with Mahākāla (Śiva)]. She has a pleasant look and a smiling face. Her left ear is adorned with birds' feathers, and her ear-rings are made of the corpses of two boys.

N.B. *Viparīta-rati* (inverted sexual intercourse, also called *puruṣāyita*) is a mode of sexual enjoyment in which the woman plays the part of man. See under No. LXXXI above. For the poses of hands, see under No. VI.

2. Called *Śivā*.

Añjan-ādri nibhāṁ Devīṁ karāla-vadanāṁ Śivām /
muṇḍa-māl- āvali-kīrṇāṁ mukta-keśīṁ smit-ānanām //
Mahākāla-hṛd-ambhoja-sthitāṁ pīna-payodharām /
viparīta-rat-āsaktāṁ ghora-daṁṣṭrāṁ Śivaiḥ saha //
nāga-yajñ-opavīt-āḍhyāṁ candr-ārdha-kṛta-śekharām /
sarv-ālaṅkāra-saṁyuktāṁ muṇḍa-mālā-vibhūṣitām //
śava-hasta-sahasrais=tu baddha-kāñcīṁ dig-aṁśukām /
śivā-koṭi sahasrais=tu Yoginībhir=virājitām //
rakta-pūrṇa-mukh-āmbhojāṁ madya-pāna-pramattikām /
vahny-arka-śaśi-netrāñ=ca rakta-visphurit-ānanām //
vigat-āsu-kiśorābhyāṁ kṛta-karṇ-āvataṁsinīm /
kaṇṭh-āvasakta-muṇḍ-āli-galad-rudhira-carcitām //
śmaśāna-vahni-madhyasthāṁ Brahma-Keśava-vanditām /
sadyaḥ-kṛtta-śiraḥ-khaḍga-var-ābhīti-kar-āmbujām //
(A, pp. 480-81 ; B, p. 311

N.B. Ref. *Svatantra Tantra*. For *Śivaiḥ saha*, better read *Śivena vai*. The composition is poor.

Śivā's complexion is dark like the colour of the Collyrium Hill, and her face is terrible. She has a smiling face and untied hair and wears garlands of severed human heads. She has developed breasts and stands on the chest of Mahākāla (Śiva) and is engaged in *viparīta-rati* with Śiva. Her sacred thread is a snake, and the crescent adorns her crown. She is naked and wears various ornaments as well as the garland of severed heads from which blood drops and covers her body. Her girdle is made of hands cut off from the bodies of corpses. She is surrounded by jackals and Yoginīs. Her mouth is full of blood, and she is intoxicated as a result of drinking wine. Fire, sun and moon represent her three eyes. Her ear-rings are two dead boys. She lives among fires burning at the crema- ion ground. She is worshipped by Brahman and Viṣṇu and holds a recently severed head, sword, *vara* (i.e. the *varada* pose) and *abhīti* (i.e. the *abhaya* pose) in her hands.

N.B. For *viparīta-rati*, see above. For the poses of hands, see under No. VI.

Śav-ārūḍhāṁ mahā-bhīmāṁ ghora-daṁṣṭrāṁ vara-
pradām /
hāsya-yuktāṁ tri-netrāñ=ca kapāla-kartṛkā-karām //
mukta-keśīṁ lalaj-jihvāṁ pibantīṁ rudhiraṁ muhuḥ /
catur-bāhu-yutāṁ Devīṁ var-ābhaya-karāṁ smaret //
(A, p. 490 ; B, p. 318)

N.B. Ref. *Siddheśvara Tantra*.

The goddess stands on a corpse and her appearance and teeth are terrible. She has three eyes and a smiling face. She has four hands, in two of which she holds skull and knife and the other two exhibit the *vara* and *abhaya* poses. She has untied hair and lolling tongue and is engaged in drinking blood.

N.B. For the poses of hands, see under No. VI.

4. Khaḍg-obhinn-endu-bimba-sravad-amṛta-ras-āplāvit-āṅgī tri-netrā
savye pāṇau kapālaṁ galad-asṛjam = atha mukta-keśī pibantī /
dig-vastrā baddha-kāñcī maṇimaya-mukuṭ-ādyair = yutā dīpta-jihvā
pāyān = nīl-otpal-ābhā ravi-śaśi-vilasat-kuṇḍal = ālīḍha-pādā //

(A, pp. 492-93 ; B, p. 319)

N.B. Ref. *Cāmuṇḍā Tantra.*

The body of the goddess is covered by the nectar falling from the orb of the moon pierced by her sword. She is three-eyed and holds in her left hand a skull from which she drinks blood. She is naked and has untied hair. She wears a girdle and is adorned with a bejwelled crown. Her [lolling] tongue is shining and her complexion resembles the colour of a blue lotus. Her ear-rings resemble the sun and moon, and she stands in the *ālīḍha* pose.

N.B. *Ālīḍha* is just the opposite of *pralyālīḍha* for whic see under No. XIII above.

5. Catur-bhujā kṛṣṇa-varṇā muṇḍa-mālā-vibhūṣitā /
khaḍgañ=ca dakṣiṇe pāṇau bibhrat=īndīvara-dvayam //
kartrīñ=ca kharparañ=c=aiva kramād=vāmena bibhrati /
dyāṁ likhantīṁ jaṭām=ekāṁ bibhratī śirasā svayam //
muṇḍa-mālā-dharā śīrṣe grīvāyām=atha c=āparām /
vakṣasā nāga-hārañ=ca bibhratī rakta-locanā //
kṛṣṇa-vastra-dharā kaṭyāṁ vyāghr-ājina-samanvitā /
vāma-pādaṁ śava-hṛdi saṁsthāpya dakṣiṇaṁ padam //
vilāpya siṁha-pṛṣṭhe tu lelihānā śavaṁ svayam //
s-āṭṭa-hāsā mahā-ghora-rāva-yuktā subhīṣaṇā //

(A, p. 496 ; B, p. 32

N.B. Ref. *Viśvasāra Tantra.*

The goddess is four-handed, dark-complexioned a adorned with a garland of severed heads. She holds a sword and two blue lotuses in her two right hands and a knife and a bowl (made of skull or broken jar) in her left hands. She has one lock of matted hair touching the sky and wears garlands of severed heads on the neck and head and also a necklace of snakes. Her eyes are red, and she wears a black waist-cloth and also tiger's skin. She puts her left foot on the chest of a corpse and her right foot on the back of the lion. She licks the corpse and laughs and roars.

N.B. The lion connects this form of the goddess with Durgā, etc.

6. Devī-vām-ordhv-ādho-haste khaḍgaṁ muṇḍañ=ca pūjayet /
Devyā dakṣa-hast-ordhv-ādhaḥ pūjayed=abhayaṁ varam //

(B, p. 315)

N.B. Ref. *Kālīhṛdaya. Dakṣa = dakṣiṇa.*

The goddess (Devī) holds sword and a severed human head respectively in the upper and lower left hands, while *abhaya* and *vara* (i.e. the *abhaya* and *vara* poses of hands) are exhibited in her upper and lower right hands. [See under No. VI above.]

CXLV. *Śrī*

Same as *Indirā*, *Kamalā*, *Kamalajā*, *Jaladhisutā* and *Lakṣmī* ; see also under *Annapūrṇā-Nityā* and *Viṣṇu-Śrīkṛṣṇa.*

CXLVI. *Śrīkṛṣṇa* (*Kṛṣṇa*)

Same as *Viṣṇu.* See *Viṣṇu-Śrīkṛṣṇa.*

CXLVII. *Śrīrāma* (*Rāma*)

1. Called *Rāghava.*

Kāl-āmbhodhara-kānti-kāntam = aniśaṁ vīr-āsan-ādhyāsīnaṁ

mudrāṁ jñāna-mayīṁ dadhānam=aparaṁ hast-āmbujaṁ jānuni /
Sītāṁ pārśva-gatāṁ saroruha-karāṁ vidyun-nibhāṁ Rāghavaṁ
paśyantaṁ mukuṭ-āṅgad-ādi-vividh-ākalp-ojjval-āṅgaṁ bhaje //
(A, p. 250 ; B, p. 164)

Rāghava is dark like dense clouds and is seated in the *vīrāsana*. One (left) of his [two] hands is placed on his knee and the other (right) hand exhibits the *jñāna-mudrā* (the pose of hand also called *vyākhyā*). He wears a crown, armlets (*aṅgada*) and other ornaments and looks at Sītā whose complexion is like the colour of lightning and who is seated beside him with a lotus in her hand.

N.B. For the pose of hand, see under No. LVI. The sitting posture called *vīrāsana*, also styled *paryaṅk-āsana*, means sitting on the hams (*ekaṁ pādam=ath=aikasmin=vinyasy=orau tu saṁsthitam / itarasmiṁs=taih = aiv = oruṁ vīr-āsanam=udāhṛtam //*—Apte's *Sans.-Eng. Dict.*, *s, v. paryaṅka*)..

2. Called *Rāghava.*

*** Siṁhāsana-samārūḍhaṁ puṣpak-opari Rāghavam /
rakṣobhir = haribhir = devair = divya-yāna-gataiḥ śubhaiḥ //
saṁstūyamānaṁ munibhiḥ sarvajñaiḥ parisevitam /
Sīt-ālaṅkṛta-vām-āṅgaṁ Lakṣmaṇen = opasevitam /
śyāmaṁ prasanna-vadanaṁ sarv-ābharaṇa-bhūṣitam //
(A, pp. 252-53 ; B, p. 166)

Rāghava, who is dark-complexioned, is seated on the *puṣpaka* placed on the throne. He is surrounded by Rākṣasas, monkeys, gods and sages. Sītā adorns his left side (i.e. is seated on his left thigh), and he is being served by Lakṣmaṇa. He has a pleased look and is adorned with all kinds of ornaments.

N.B. *Puṣpaka* has been explained as 'a flower (*puṣpa*)', but is probably the flying chariot of that name.

3. Called *Rāma.*

Dhyātvā nīlotpala-śyāmaṁ Rāmaṁ rājīva-locanam /
Jānakī-Lakṣmaṇ-opetaṁ jaṭā-mukuṭa-maṇḍitam //
s-āsi-tuṇa-dhanur-bāṇa-pāṇiḥ naktañcar-āntakam / * * *
(A, p. 762 ; B, p. 502)

Rāma is dark-complexioned like a blue lotus and his eyes resemble lotuses. He has matted hair arranged in a kind of crown (*jaṭā-mukuṭa*) on his head and is accompanied by Jānakī (Sītā) and Lakṣmaṇa. He holds, in his [four] hands, sword, shield, bow and arrow.

CXLVIII. *Ṣaṭkūṭā-bhairavī*

Bāla-sūrya-prabhāṁ Devīṁ javā-kusuma-sannibhām /
muṇḍa-māl-āvali-ramyāṁ bāla-sūrya-sam-āṁśukām //
suvarṇa-kalas-ākāra-pīn-onnata-payodharām /
pāś āṅkuśau pustakañ=ca tathā ca japa-mālikām //
(A, p. 354 ; B, p. 231)

N.B. Ref. *Jñānārṇava Tantra*. It is said, *dadhatīm = iti śeṣaḥ*.

The complexion of the goddess (Devī) is red like the colour of the rising sun and the *javā* flower. She is adorned with necklaces made of severed human heads and wears red clothes. Her breasts are developed and look like golden jars. She holds, in her [four] hands, noose, goad, manuscript and rosary.

CXLIX. *Ṣaṣṭhī*

Called *Devasenā.*

* * *

Śveta-campaka-varṇ-ābhāṁ ratna-bhūṣaṇa-bhūṣitām /
pavitra-rūpāṁ paramāṁ Devasenām = ahaṁ bhaje //
(Appendix, A, p. 991 ; B, p. 655)

N.B. Ref. *Brahmavaivartapurāṇa* to which the reader's attention has also been drawn for *Maṅgalacaṇḍī*.

The complexion of the goddess Devasenā (Ṣaṣṭhī) resembles the colour of a white *campaka* flower and she is adorned with bejewelled ornaments. Her appearance exhibits purity.

CL. *Saṁhāramātṛkā*
See *Varṇeśvarī.*

CLI. *Sampatpradā*
See *Mahāsampatpradā.*

CLII. *Sarasvatī*
See *Pārijāta-Sarasvatī* and *Vāgdeva t* or *Vāgdevī.*

CLIII. *Satyabhāmā*
See under *Viṣṇu-Śrīkṛṣṇa.*

CLIV. *Sāttvika-Vaṭuka-bhairava*
See *Vaṭuka-bhairava.*

CLV. *Sāyāhnakālīyā-Gāyatrī*
See *Gāyatrī.*

CLVI. *Sītā*
Same as *Jānakī.* See under *Śrīrāma.*

CLVII. *Surasundarī* (*Yoginī*)

Pūrṇa-candra-nibhāṁ gaurīṁ vicitr-āmbara-dhāriṇīm /
pīn-ottuṅga-kucāṁ rāmāṁ sarveṣām = abhaya-pradām //
(A, p. 640 ; B, p. 418)

N.B. Ref. *Bhūtaḍāmara.*

The goddess (Devī) is fair-complexioned (*Gaurī*) and has a charming face resembling the full moon. She wears beautiful clothes. Her breasts are highly developed.

CLVIII. *Sūrya*

1. Called *Dinanātha.*

Rakt-ābja-yugm-ābhaya-dāna-hastaṁ
keyūra-hār-āṅgada-kuṇḍal-āḍhyam /
māṇikya-mauliṁ Dinanātham = īḍe
bandhūka-kāntiṁ vilasat-tri-netram //
(A, p. 229 ; B, p. 149)

N. B. Ref. *Nibandha.*

Dinanātha (the Lord of the Day) has two red lotuses in two of his hands, his other two hands exhibiting the *abhaya* and *dāna* (*varada*) poses (*mudrās*). He wears two types of armlets (*keyūra* and *aṅgada*), necklace, and ear-rings. His head is adorned with gems (or rubies). He has three eyes, and his red complexion resembles the colour of *bandhūka* flowers.

N. B. For the poses of hands, see under No. VI.

2. Called *Bhānu.*

Rakt-āmbuj-āsanam = aśeṣa-guṇ = aika-sindhuṁ
Bhānuṁ samasta-jagatām = adhipaṁ bhajāmi /
padma-dvay-ābhaya-varān dadhataṁ kar-ābjair =
māṇikya-maulim = aruṇ = āṅga-ruciṁ tri-netram //
(A, p. 231 ; B, p. 150)

N.B. Ref. *Nibandha.*

Bhānu is seated on a red lotus and holds, in two of his four hands, two lotuses, the other two hands exhibiting the *abhaya* and *varada* poses (*mudrās*).

N. B. For the poses of hands, see under No. VI.

3. Called *Mārtaṇḍa.* Described as *Vallabārdha* (*Ardhanārī*).
See *Ardhanārīśvara.*

Hem-āmbhoja-pravāla-pratima-nija-ruciṁ cāru khaṭvāṅga-cāpau
cakraṁ śaktiṁ sa-pāśaṁ sṛṇim = ati-ruciram = akṣa-mālāṁ kapālam /
hast-āmbojair = dadhānaṁ tri-nayana-vilasad = veda-vaktr-ābhirāmaṁ
Mārtaṇḍaṁ Vallabh-ārdhaṁ maṇimaya-mukuṭaṁ hāra-dīptaṁ bhajāmaḥ //
(A, p. 233 ; B, p. 151)

N.B. Ref. *Nibandha.* V. l. *kṛpāṇam* for *sa-pāśam.*

The complexion of the combined [Ardhanārī] form of Mārtaṇḍa (i.e. Mārtaṇḍa-bhairava) resembles the colour of the golden lotus [in the part represented by the goddess] and of [red] coral [in the part represented by the god]. He holds *khaṭvāṅga* (long bone with skull at the top), bow, discus, *śakti* (lance), noose (or, sword), goad, rosary and skull in his [eight] hands. He has four faces with three eyes in each one of them. He wears a bejewelled crown and necklace. His wife forms the left half of his body.

CLIX. *Smara*

Same as *Kāma* and *Manobhava.*; see under *Ādyāśakti*, etc,

CLX. *Svāhā*

Called *Siddhā*.

Svāhāṁ mantr-āṅga-bhūtāñ = ca mantra-siddhi-svarūpi-
ṇīm /
Siddhāñ=ca siddhidāṁ nṛṇāṁ karmaṇāṁ phaladāṁ
bhaje //

(Appendix, A, p. 992 ; B, p. 656)

N.B. There is no iconographic details of the goddess.

CLXI. *Hanumat*

* * *

Lākṣā-ras-āruṇaṁ raudraṁ kāl-āntaka-Yam-opanam /
jvalad-agni-lasan-netraṁ sūrya-koṭi-sama-prabham // * * *

(A, p. 621 ; cf. p. 623 ; B, p. 405 ; cf. p. 406)

The deity's red complexion resembles the colour of lac, and his appearance is terrible like that of Yama (the god of death). His lustre is like that of a crore of suns, and his eyes are like fire.

CLXII. *Hayagrīva*

1. Called *Aśvavaktra* (Horse-faced).

Śarac-chaśāṅka-prabham = Aśva-vaktraṁ

muktāmayair = ābharaṇaiḥ pradīptam /
rathāṅga-śaṅkh-ārcita-bāhu-yugmaṁ
jānu-dvaya-nyasta-karaṁ bhajāmaḥ //

(A, p. 295 ; B, p. 194)

The god has the face of a horse and is resplendent like the autumnal moon. He shines with his pearl ornaments. Of his [four] hands, two holds discus and conch-shell while the other two are placed on his knees.

2. Called *Viṣṇu* and *Jiṣṇu* ; also *Turaṅgavadana* (Horse-faced).

Dhavala nalina-niṣṭhaṁ kṣīra-gauraṁ kar-ābjair =
japavalaya-saroje pustak-ābhīṣṭadāne /
dadhatam = amala-vastr-ākalpa-jāl-ābhirāmaṁ
Turaṅga-vadana-Jiṣṇuṁ naumi vidy-āgra-Viṣṇum //

(A, p. 297 ; B, p. 195)

N.B. Ref. *Kalpa.*

The complexion of the horse-faced god called Jiṣṇu and Viṣṇu is white like milk, and he is seated on a white lotus. In his four hands, he holds rosary, lotus, manuscript and *abhīṣṭa-dāna* (i.e. exhibits the *varada* pose of hand). He is beautiful owing to his clean clothes and ornaments. He is endowed with the knowledge of the foremost sciences.

3. Called *Aśvavaktra* (Horse-faced).

Śarac-chaśāṅka-prabham = Aśva-vaktraṁ
muktā-mayair = ābharaṇair = upetam /
rathāṅga-śaṅkh-ordhva-karañ = ca vidyā-
vyākhyāna-mudr-ānya-karaṁ bhajāmi //

(A, pp. 295 and 297 ; B, pp. 194 and 195)

N. B. Ref. *Nibandha.*

The horse-faced god has the splendour of the autumnal moon and is adorned with pearl ornaments. His upper two hands hold discus and conch-shell and, of the lower two, one holds a manuscript and the other exhibits the *vyākhyāna* (also called *jñāna*) pose of hand.

N.B. For the pose of hand, see under No. LVI.

CLXIII. *Hara*

Same as *Śiva* ; also see under *Ādyāśakti.*

CLXIV. *Hari*

Same as *Viṣṇu-Śrīkṛṣṇa*. See *Harihara* ; also under *Ādyāśakti* and *Lakṣmī.*

CLXV. *Haridrā Gaṇeśa*

Haridr-ābhaṁ catur-bāhuṁ hāridra-vasanaṁ vibhum /
pās-āṅkuśa-dharaṁ Devaṁ modakaṁ dantam = eva ca //
(A, p. 217 ; B, p. 139)

N.B. V. l. *hārīta-vasanaṁ.*

The god has yellow complexion resembling the colour of turmeric and wears yellow clothes. In his [four] hands, he holds noose, goad, sweetmeats and [his broken] tusk.

CLXVI. *Harihara* (i.e. *Hari* and *Hara* combined)

Śūlaṁ cakraṁ pāñcajanyam = abhītiṁ dadhataṁ karaiḥ /
sva-sva-bhūṣ-āccha-līl-ārdha-dehaṁ Hariharaṁ bhaje //
(A, p. 303 ; B, p. 199)

N.B. Ref. *Mantradevaprakāśinī.*

Harihara (i.e. the combined form of Hari or Viṣṇu and Hara or Śiva) holds in his [four] hands trident, discus, the conch-shell called *pāñcajanya* and *abhīti* (i.e. the *abhaya* pose of hand). Half of the body is endowed with the ornaments of Hari and the other half with those of Hara.

N.B. *Śūla* is the weapon of Hara while *cakra* and *śaṅkha* (called *pāñcajanya*) belong to Hari. For the pose of hand, see under No. VI.

CLXVII. *Hastimukha*

Same as *Gaṇapati.* See *Mahā-Gaṇeśa.*

CLXVIII. *Heramba*

Same as *Gaṇapati.* See under *Gaṇeśa.*

LECTURES AT THE CENTRE OF ADVANCED STUDY

XXXIV*

Lecturer : Dr. B. P. Sinha, Professor of Ancient Indian History and Archaeology, Patna Universtty, and Director of Archaeology and Museums, Bihar.

Subject : Recent Archaeological Excavations in Bihar.

Date : Tuesday, the 11th July, 1972.

Present : Prof. D. C. Sircar, M. A., Ph. D. (in the chair) ; Dr. A. N. Lahiri, M. A,, D. Litt. ; Sri T.N. Chakraborty, M.A. ; Dr. S.R. Das, M.A., D. Phil. ; Dr. K. K. Dasgupta, M. A., D. Phil. ; Sri D. K. Biswas, M. A. ; Sri D. K. Chakravarti, M. A. ; Dr. S. Bandyopadhyay, M. A., LL.B., D. Phil. ; Pandit R. K. Bhattacharyya, M. A. ; Dr. Sm. K. Saha, M. A. D. Phil. ; Dr. N. N. Bhattacharya, M. A., D. Phil. ; Dr. S. P. Singh, M. A., D. Phil. ; Dr. Sm. R. Chatterjee, M. A., D. Phil. ; Dr. Sm. J. Maitra, M. A., Ph. D. : Sm. K. Bajpeyi, M.A. ; Sri R. K. Billorey, M. A. ; Sri S. Chatterjee, M.A. ; Sri S. Bandyopadhyay, M. A. ; and others.

Summary : Prof. Sinha observed that, as revealed by the Pāṭaliputra excavations, the Mauryan capital was situated at the site of the modern city of Pāṭnā. He thought that the Mauryan pillared-hall excavated at Kumrāhār was a religious establishment and not the royal palace. He drew attention to the absence of remains of royal buildings and of the city complex around the pillared-hall and regarded this to be an important point of consideration. Prof. Sinha was of the opinion that the discovery, from Pāṭnā city, of fragments of stone pillars and pieces of stone bearing Mauryan polish points to the existence of the Mauryan capital. He also observed that the Pāṭaliputra excavations offered definite evidence of Kuṣāṇa occupation of Pāṭnā, but that no Gupta gold coins and architectural remains were found though an inscription on a pot referring to the existence of a sanitorium of the Gupta age was discovered. Prof. Sinha further pointed out that, although Pāṭaliputra was an important political centre during the Pāla rule in Bengal and Bihar, no antiquity of the Pāla period was discovered. Regarding the destruction of the ancient city of Pāṭaliputra, Prof. Sinha said, the excavations reveal that it was destroyed by floods of the rivers Ganges and Son and not by fire as there is no sign of the burning of the city.

---

* Continued from above, Vol. V, p. 356.

XI-9. Yóga.
Malli

SIDDHA - SIDDHĀNTA - PADDHATI
AND
OTHER WORKS OF THE NĀTHA YOGĪS

By
SMT. KALYANI MALLIK, M.A., B.T., Ph.D.,
Author of the History, Philosophical Doctrine and
Practice of the Nātha Sampradāya &c.

FOREWORD
By
Rao Bahadur P. C. DIVANJI, M.A., LL.M.

BHANDARKAR INSTITUTE
LIBRARY
No. 13971
Date 12-7-54
POONA.

POONA ORIENTAL BOOK HOUSE
330A, Sadashiv Peth, POONA.

Price Rs. 10.

(*All rights reserved by the publisher*)

First impression 1954

Printed by B. G. Dhawale at the Karnatak Printing Press, Chira Bazar, Bombay 2
and Published by D. K. Gondhalekar, Proprietor, Poona Oriental Book House,
330 A, Sadashiv Peth, Poona 2.

BHANDARKAR INSTITUTE
LIBRARY
No. 13971
Date 12-7-54
POONA

DEDICATED
IN
MEMORY
OF
MY HUSBAND
AND
OUR ONLY SON

FOREWORD

I have great pleasure in drawing the attention of the scholars and philosophers interested in the Yoga system of philosophy to this collection of 10 works of the school of the system known as that of the Nātha Yogīs or Kānphāṭā Yogīs, which the learned Dr. Kalyani Devi Malik has edited on procuring MSS. thereof from far and near with great assiduity and to which she has prefixed a well-thought out and thought-provoking thesis on the historicity and dates of the principal personalities whose names are associated with the origin and development of the cult of the said Yogīs, and added a comprehensive synopsis of the contents of each work, made more interesting and instructive by the supplementation of critical notes.

She has, by doing so, rendered a great service to the cause of Indian culture in its spiritual aspect because the Nātha Yogīs continue in an uncorrupted form the ancient Haṭhayoga tradition, whose origin goes back to the proto-historic times when there lived the great Siddhas of the Māheśvara sect like the great sage Pāṇini, who have left behind for the benefit of civilised man, wonderful works on such scientific subjects as grammar, linguistics, mathematics, medicine, classical music etc., based on intuitive knowledge acquired by a singular devotion to the humanistic ideals and at great personal sacrifice. Dr. Gopinath Kaviraj had, in the first quarter of this century, published in the Prince of Wales Sarasvati Bhavan Text Series two works of that sect of secondary importance, namely *Gorakṣa-siddhānta-saṁgraha* and *Siddha-siddhānta-saṁgraha*. The former thereout is a 17th century work made out on the basis of extracts drawn from 60-65 works and the latter is a summary of the *Siddha-siddhānta-paddhati* of Nityanāth, who flourished long after Gorakṣanātha whose achievement in the matter of the revival of the Siddhā tradition is comparable with that of Siddha Vasugupta in the matter of that of the Kāśmīr Śaivism and of the great philosopher Śaṁkara in that of the Advaita Vedānta. The former contains some extracts from the

Siddha-siddhānta-paddhati of Gorakṣnāth himself. But the learned editress of this collection has placed before the public the full text of that work based on a copy of a MS. at Jodhpur and added comparative notes based on the copies of two other MSS. obtained from Hardwar and Tanjore. The language of the text is ungrammatical at places. But that is a usual feature of almost all the works of that sect as noted by Dr. Kaviraj in his Preface to the GSS. Such inaccuracies have not escaped the notice of Dr. Kalyani and she has wisely drawn attention to some of them by suggesting emendations thereof in brackets. The authenticity of that work is vouched for not only by the fact of the authors of the said previously-published works having incorporated extracts therefrom in the said works but also by the fact that Aufrecht has in his *Catalogus Catalogorum* mentioned it as one of the 9 works ascribed to Gorakṣanātha. Another of those works is the *Yogamartaṇḍa.* It too forms part of this collection. These two supplement each other because whereas the SSP. besides mentioning the characteristics of an Avadhūtā Yogī who is fit to be a Guru, works out the full details of the Piṇḍa-Brahmāṇḍa equation, which is the very foundation of the Siddhānta of the Siddhas but mentions only the bare outlines of the Aṣṭāṅga-yoga, which is recommended as the *modus operandi* for the actual realisation of that equality and for the attainment of the Siddhis as the fruit of having meticulously gone through that hard discipline, the YM. omits the theory of the equation but supplies the full details of the constituents of the said Yoga. There is a third work in this collection, namely *Amaraugha-prabodha*, purporting to have been composed by the same author. Although I cannot vouch for its authenticity as it is not one of the nine mentioned by Aufrecht and as I do not remember to have seen extracts made from it in any other work, I can recommend its study for the knowledge of the inter-relation between Mantra-yoga, Laya-yoga, Hatha-yoga and Rāja-yoga, the methods to be followed in the practice of each of them and the indispensability of the last to those who are anxious to see concrete results flowing from the practice of any kind of the first three varieties, etc.

Besides the above three there is in this collection a fourth work in Sanskrit named *Yogaviṣaya.* In verse 7 thereof its

author has given his name as "Mīnanātha, son of Umāśaṁkara," while the colophon, probably added by a scribe, mentions it as a work, whose name has the initial letters "Bhaktisaṁ," "composed by Matsyendranātha." The learned editress being of the view that the two were identical individuals has put it down as a work of "Mīnanāth alias Matseyndranāth" but I have my reasons for doubting that identity. I cannot mention them here at length just as I cannot enter into a discussion of the questions as to the connection between the doctrine of the Siddhas and those of the Mahāyāna Buddhists and the Tāntrikas, on which she has expressed her own views, for fear of exceeding the legitimate limit of a Foreword. Apart from that this work is not mentioned by Aufrecht under the name "Mīnanātha." That however is no reason for considering it unauthoritative because there is the above-mentioned internal evidence and the same in verse 5 also. As for its value as an additional source of information regarding the Siddhānta of the Siddhas, it is a short treatise containing 33 couplets purporting to expound the nature of the "Para-tattva" leading to the knowledge of the "Kula" and the "Akula" and towards that end mentions the 6 "Kaula Cakras" which must be pierced in order to reach the "Nirañjana" who is beyond them and the principal veins through which the vital air passes, refers to the mystic letters imprinted in 6 of the vital parts commencing from the Ādhāra and ending with the Ājñā, the 10 Vāyus, the 3 Granthis, the special process by which the Kuṇḍalinī having 8 coils, each of which has a specific name given to it in this treatise only, can be aroused and be made to pierce the 6 Cakras, as indications whereof the lamp of knowledge blazes forth, a sound issuing from the Brahmasthāna is heard and the Śaṁkhiṇī Nāḍī showers nectar from the moon in the forehead, and recommends its utilisation in bathing the "Cidrūpa Īśvara" before offering the mind-flower to Him. As to Him, he further explains that He, of the nature of the self or of pure knowledge can be visualised in the form of an all-pervading body, as the source of the sound "Haṁsa", or in that of any of the three Lingas, the symbols of Śiva, located in the lower, middle and upper parts of the body, and winds up the topic by saying that the said process is effective in eradicating all diseases if the involved movements of Vāta and Pitta are free from 18 faults. It thus contains something new which is not found in the previous works.

All the other 6 works in this collection are in either Hindi or in its source the Eastern Rajasthani. The first of them, which is in prose, purports to be the *Gorakṣa Upaniṣad*, which is however probably a Hindi rendering of the Sanskrit work of that name mentioned in Aufrecht's *Catalogue* and utilised in the GSS. for supporting some parts of the Siddhānta expounded therein. The remaining 5 works are only popular songs showing that physical renunciation was considered essential by the votaries of this sect in the period between 801 to 1500 A.D., to which the language thereof seems to belong.

I regret to have noticed some misprints in the said Sanskrit works. I understand that they have remained uncorrected because Dr. Kalyani was required to entrust the work of proof-correction to another person on account of her illness and am assured that a list of corrections will be inserted before the copies of the book are bound up. Lastly, I should not fail to refer to the enterprise of Sri D. K. Gondhalekar, whose Poona Oriental Book House undertook to publish this work and make its copies available to those interested in the literature of the Nātha Yogīs at his own cost. As much credit is due to him for doing so as to the learned editress who made the collection and prepared its press-copy.

P. C. DIVANJI.

Bombay. Dated 14th August, 1953.

PREFACE

The present book is a collection from some parts of India, of unpublished manuscripts on Nāthism, which probably had little chance of being edited and published. I am now able to place these before erudite scholars who are interested in the subject. I have added an introduction in the hope of elucidating certain facts.

Dr. B. B. Dutt, M.A., Ph.D. of Calcutta University, has been very helpful in going through the manuscripts and their proofs. My special thanks are due to him.

My publishers, The Poona Oriental Book House and its Proprietor, Sree D. K. Gondhalekar, without whose help it would not have been possible for me to see the book in print, have my sincere gratitude. I hereby thank all those who have in any way encouraged or helped me in my work, specially Rao Bahadur P. C. Divanji, who has contributed the Foreword and made out the list of Corrections and Abbreviations and has taken great pains to help me in every possible way.

Any suggestions for improvement will be thankfully received.

KALYANI MALLIK

Calcutta. Dated 13th December, 1953.

CONTENTS

pp.
PREFACE i
DEDICATION iii
FOREWORD by Rao Bahadur P. C. Divanji .. vii
CORRECTIONS AND ABBREVIATIONS xiii

INTRODUCTION .

Part I — A Short History of the Nāthapantha 1
" II — Summary of the Contents of the Original Texts with Critical Comments 35

ORIGINAL TEXTS OF THE NĀTHA SAMPRADĀYA

1. Siddha-Siddhānta-Paddhati of Gorakṣanātha 1
2. Yogaviṣaya of Mīnanātha 45
3. Amaraughaprabodha of Gorakṣanātha 48
4. Yogamārtaṅḍa of Gorakṣanātha 56
5. Gorakṣa Upaniṣad 72
6. Matsyendraji-kā-Pada 76
7. Bharathariji-ki-Sabdi 77
8. Chirpatji-ki-Sabdi 82
9. Gopichandaji-ki-Sabdi 88
10. Jalandhari Pāoji-ki-Sabdi 90

CORRECTIONS AND ABBREVIATIONS

I. CORRECTIONS.

INTRODUCTION

Page	*Line*	*Misprint*	*Correction*
4	8	Hāḍipāas	Hāḍipā as
6	32	Jñaneśvara	Jnāneśvarī
		was born	was written
7	5	muslims	Muslims
„	7	„	„
9	15	author	authors
„	16	indentical	identical
10	3	*sampradāyāviṣkṛitī*	*sampradāyāviṣkṛti*
17	22	its	their
„	23	was	were
„	39	her	in his wife's
22	19	is	in
24	23	सदानन्द्रदेवता	सदानन्ददेवता
„	38	द्वैतवाऽद्वतरूप	द्वैतं वाऽद्वैतरूपं
25	17	gura	Guru
„	38	death, his	death. His
27	32	Buidhism	Buddhism
28	24	serched	searched
„	39	*Yoga-Martyanda*	*Yogamārtaṇḍa*
30	17	Hata Dipika	Haṭhadīpikā
„	27	uptill	uptil
36	11	origion	origin
37	12	*blūcakra*	*bhrūcakra*
„	29	(known as	known as
39	26	*Ṣṛiṇgāra*	*Ṣṛṅgāṭa*
40	23	from Śiva	From Śiva
41	32	स्वप्रसारचातुर्य	स्वप्रसारचातुर्यं
„	36	he	she
44	5	his mind	one's mind
45	38	*harīsthājīnī*	*Kṣitījayā*
47	5	meaning *avadhūta*	meaning of the term *avadhūtā*

ORIGINAL TEXTS :—

The learned editress has at page 27 of her Introduction noted that the texts as printed are "full of incorrect readings" and that "The language is not strictly grammatical." Her explanation is that "this was apparently done on purpose, as it was easily understood by all. The Sant poets also followed this policy of preaching in the popular language, which was in their case the Hindi." In view of the fact that some of the texts of the Nātha cult edited in the Sarasvati Bhavan Texts Series of Banaras are also similar this explanation is plausible. At the same time it must be admitted that some of the errors and irregularities may have been due to the carelessness or incompetence of the scribes who may have transcribed the previous manuscripts and that some divergences of the print from the press-copy may have remained uncorrected till the end. Whatever the cause or causes, the following corrections are suggested for consideration by the class of learned readers, for whose benefit this edition can be deemed to have been undertaken, in order that the texts may be able to convey to them intelligible notions about the principles of the Nātha cult.

१. सिद्धसिद्धान्तपद्धतिः ||

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
३	१२	निस्पन्द	निःस्पन्द
४	४	शब्दवत्वमिति	शब्दवत्त्वमिति
,,	२१	क्लान्ति आलस्यमिति	क्लान्तिरालस्यमिति
५	८	निस्पृहत्वमिति	निःस्पृहत्वमिति
७	१	एव[२४]	एवं[२४]
,,	२	(अन्या सर्वा	(अन्याः सर्वा
,,	३	दशावयवः	दश वायवः
,,	४	-उच्छ्वास-	उच्छ्वास-
,,	६	पावकश्च	पाचकश्च
,,	१०-११	धनञ्जयो नाद	धनञ्जयो नादो
,,	,,	घोपक इति	घोपकः । इति
,,	,,	दशवायुरवलोकनेन पिण्डोत्पत्तिः नरनारी रूपम् ||	दशवाय्वलोकनेन पिण्डोत्पत्तिः, नरनारीरूपा ||
,,	१८	मेढ्र[३३] भवति	मेढ्रं[३३] (च) भवन्ति
	११	दशधातुमयं शरीरंमिति	दशधातुमयं शरीरमिति
१०	१२	भित्वा	भित्त्वा
,,	१५	पञ्चम...संकोचनं	पञ्चम...धारयोर्बन्धना... संकोचनं
११	९-१०	ब्रह्मरन्ध्रपर्यतं	ब्रह्मरन्ध्रपर्यंतं
,,	२०-२१	अधोवायुतत्वं	अधोवायुतत्त्वं
	२१	तेजस्तत्वं	तेजस्तत्त्वं
,,	२२	कल्लोल...तत्वं	कल्लोल...तत्त्वं
,,	२४	पार्थिवतत्वं	पार्थिवतत्त्वं
१२	१२	तत्वाकाशं	तत्त्वाकाशं
,,	१६	निज—लोकयेत्	निजतत्त्वस्वरूपं तत्त्वाकाशमवलोकयेत्
१३	२	शनैःशनै साधयेत्	शनैः शनैः साधयेत्
,,	१३	निजतत्वस्वरूप-	निजतत्त्वस्वरूप-
,,	१९	सर्वतत्वानां	सर्वतत्त्वानां
१४	९	भूर्ल्लोकं	भूर्लोकं
१५	१	श्रृङ्गारे	(? श्रृङ्गाटे)
,,	१०	सदाचारतत्वे	सदाचारतत्त्वे
१६	१०	त्रयस्त्रिंशत्-	त्रयस्त्रिंशत्
१८	५	कार्यकारणकतणा-	कार्यकारणकर्तृणा-
,,	९	स्वास्मिन्नुन्मीलिन्यां	स्वस्मिन्नुन्मीलिन्यां
,,	१९	चित्तचमत्कार	चिच्चमत्कार
१९	९	-पराम्पराशक्ति	परम्पराशक्ति-
२०	६	सर्व-तत्वान्यपि	सर्वतत्त्वान्यपि
,,	१०	ध्यशक्ति-	मध्यशक्ति-
२१	६	तत्वसारे	तत्त्वसारे
,,	१२	सिद्धयथ	सिद्ध्यर्थे
,,	१५	तत्वानामुपरि	तत्त्वानामुपरि
२२	२	सत्वे सत्वे	सत्त्वे सत्त्वे
२३	११	विस्मयां	विस्मयं

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
२५	२	गुरु...पूर्वकम्	गुरु...पूर्वकम् ।। १६ ।।
२६	२१	स्याद्वितीये	स्यात्, द्वितीये
२७	४	वाध्यते	बाध्यते
,,	१८	सव	सर्वं
,,	१९	सशिवः	सः शिवः
२८	१५	प्रकाशितम् ।। २२ ।।	प्रकाशितम् ।। ५२
,,	२१	वर्ज्यावज्यकल्पना	वर्ज्यावर्ज्यकल्पना
२९	४	न विरक्तो	न विरक्तौ
,,	७	षड्डदर्शन–	षड्दर्शन–
३०	२२	तारियतुं	तारयितुं
३२	१५	वारूढिः (ढः)	वा रूढः
,,	१८	संघट्टनाद् भवत्	संघट्टनादवत्
,,	२०	–मृगत्वच् महाद्तम्	–मृगत्वच महाव्रतम
३३	५	षट्रसास्वादने	षड्रसास्वादने
,,	६	जारणा (त) तन्मयीभावः	जारणात्तन्मयीभावः
३४	४	सोऽवधूतु योगी	सोऽवधूतो योगी
,,	१३	यत्सर्वेपांमवस्थितम्	यत्सर्वेषामवस्थितम्
,,	२२	(रादाने)	(? तुरीयानन्दो)
,,	२३	परिकीर्तिताः ।।	परिकीर्तिता ।।
३५	११	यस्तयोर्निवसत्यत्र	यस्तयोर्निवसत्यत्र
,,	२१	शुद्धशुद्धशैवो	शुद्धशैवो
३६	९	तत्प्रतिपालितम्	प्रतिपालितम्
,,	१६	शक्तिं विजानाति	शक्तिं (यो) विजानाति
,,	२१	स्फुटं वलात्	स्फुटं बलात्
३८	१२	न वाध्यते	न बाध्यते
,,	२१	सिद्धपदं धत्त	सिद्धपदं धत्ते
३९	१३	निरतास्ते सत्तत्त्वतो	निरताः सत्तत्त्वतो
,,	१८	तेषां न नित्यं पदम् ।	तेषां न नित्यं पदम् ।।७९।।
,,	१९	तस्मात्सिद्धमतं...संश्रयेत्	(समस्तां पंक्तिमपमृज्यताम्)
,,	२१	ते सर्वे तरन्ति	ते सर्वे न तरन्ति
,,	,,	सात्त्विकाः ।।	सात्त्विका ।।
,,	२३	न मोक्षपदम्	न मोक्षप्रदम्
४०	३	हून्नाभिमध्ये	हृन्नाभिमध्ये

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
४०	७	विद्युद्दाभं	विद्युदाभं
,,	११	वज्रदण्डीचोलीक्रमेण	वज्रदण्डीक्रमेण
,,	१६	षड्डविधपानकाष्टितजनां	षड्विधपानकाष्टितजनां
४१	२२	तत्वं परं	तत्त्वं परं
४२	४	भस्मोद्धलनमङ्गं कर्कशतरं	भस्मोलद्धूनमङ्गकर्कशतरं
,,	९	मोहाद्बलात्	मोहाद्बलात्
४३	६	न मोहान्नानृन्ताच्छलात्	न मोहान्नानृताच्छलात्
४४	१३	विदधात्वत्यर्थनिच (ल) यं	विदधात्वर्थनिचयं
,,	१४	गणप (य) त्यभिधं महः	गणपत्यभिधं महः
,, पा. टि.	३६	(वो).	(यो.)

२. योगविषयः ।।

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
४५	१	गुरुबान्धवाः ।। १ ।।	गुरुबान्धवाः ।
,,	२	नमाम्यहम् ।	नमाम्यहम् ।। १ ।।
,,	३	यादृशी	यादृशी (?)
,,	८	आकुलेनादिनाथेन	अकुलेनादिनाथेन
,,	९	बोधतः	बोधितः
४६	२	द्वे पत्र	द्वे पत्रे
,,	६	पञ्चकर्मेन्द्रिययुक्ताः	पञ्चकर्मेन्द्रियैर्युक्ताः
४६	८	पञ्चज्ञानेन्द्रियैयुक्ता	पञ्चज्ञानेन्द्रियैर्युक्ता
,,	१६	मकारे च शिवं	मकारो च शिवः
,,	१८	रसनापीड्यमानास्तु	रसना पीड्यमाना तु
,,	१९	त्रिहठा चैव गोल्हाटं	त्रिहठं चैव कोल्हाटं
,,	२०	–मूर्ध्वनाखं	–मूर्ध्वनासं
४७	२	वज्रगुम्भानि	वज्रगुम्फानि
,,	१५	मथो लिङ्गं	अधो लिङ्गं
,,	१८	पशाल्लिङ्गं	पश्चाल्लिङ्गं

३. अमरौघप्रबोधः ।।

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
४८	६	नमश्चारङ्गिनाथाय	नमश्चौरङ्गिनाथाय
,,	१४	यश्चित्तबृत्ति रहितः	यश्चित्तवृत्तिरहितः
,,	१८	कीटवन्न (द) भि मनो	कीटवन्न हि मनो
४९	२	प्रविष्टो युवतिभगवतद्विन्दुमूर्ध्वं नयन्ति ।।	प्रविष्टा युवतिभगवशाद्विन्दुमूर्ध्वं नयन्ति ।।

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
४९	५	चित्तो समत्त्वमापन्ने	चित्ते समत्वमापन्ने
”	६	एषाऽमरोली वज्रोली तदामति मतेति च (सहजोली प्रजायते)॥	एषाऽमरोली वज्रोली सहजोली मतेति च ॥
”	८	विभ्राणः	बिभ्राणः
”	२२	चित्तराते	चित्तरागे
५०	२	मयादिभि–	लयादिभि–
”	३	मृदुमध्याध मात्रश्च	मृदुमध्याधिमात्रश्च
”	८	मध्यसंत्वो	मध्यसत्त्वो
”	९	सत्ववानपि	सत्त्ववानपि
”	१४	भवाम्भाधिं	भवाम्भोधिं
”	१८	तत्सप्रणवादिकम्	तच्च सप्रणवादिकम्
५१	५	पदं कृत्वा	पदं धृत्वा
५२	३	आफालयेन्महामेरू	आस्फालयेन्महामेरुं
”	६	मृतावस्स्था	मृतावस्था
”	१५	ब्रह्मग्रन्थे भवेद् वेधादानन्दा... न्यसम्भवम् ।	ब्रह्मग्रन्थेर्भवेद् वेधादानन्दानुभवः स्वयम् ।
”	१६	देहेनाहतः	देहेऽनाहतः
”	२३	भित्वा	भित्त्वा
५३	३	”	”
५३	१२	तत्क्षात्र	तत्क्षात्र (? तत्क्षेत्रं)
”	१४	यद्द्रुवाकृतिः ॥	यद् द्रवाकृतिः ॥
”	१७	सहस्राण्येकविशतिः	सहस्राण्येकविंशतिः
”	२१	क्षुधाकान्तिर्नश्यते	क्षुधाक्रान्तिर्नश्यति
”	२३	इत्थं...मृत्युजीवितं	इत्थं...मृत्युर्जीवितं
५४	२०	सर्वसत्ववशङ्करम्	सर्वसत्त्ववशङ्करम्
५५	५	वाक्पटुः	वाक्पटुः

४. योगमार्तण्डः ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
५६	९	षोडशानो शतं	षोडशोनः शतं
”	१२–१५	६–७ श्लोकौ	एकैव श्लोक इति पठनीयौ
”	१४	(पश्येद्ध्)	(पश्येद्ध्–)
”	१६–१९	८–९ श्लोकौ	एकैव श्लोक इति पठनीयौ
५७	२	योगवित ॥	योगवित् ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
५७	४	(मेढ्रात्प्रातिष्ठितम्)	(मेढ्रात्प्रतिष्ठितम् ॥ १२ अ ॥
”	५	स्मृतम् ॥ १३ ॥	स्मृतम् ।
”	६	निगद्यते ।	निगद्यते ॥ १३ ॥
”	१०	यावत्तत्वं	यावत्तत्त्वं
”	११	उध्द्र्वमेढ्रादधो	ऊर्ध्वं मेढ्रादधो
”	१३	उदाहृता	उदाहृताः
”	१४	प्राणवाहिन्यो भवस्तत्र दशस्मृता॥	प्राणवाहिन्यो भवास्तत्र दश स्मृताः ।
५८	५	नागो गृह्णन्ति पञ्चैताः	नागो गृह्णाति पञ्चैताः (?)।
”	९	अधश्चोद्धर्वं	अधश्चोर्ध्वं
”	१९	षट्र्च्छतान्यहोरात्रं	षट्शतानि अहोरात्रं
५९	६	मुखेन चाध्य (आछाद्य) वतिष्ठति॥	मुखेन चाध्यव (? चाच्छाद्य) तिष्ठति ॥
”	१०	यान्ति	याति
”	१५–१८	४१–४२ श्लोकौ	एकैव श्लोक इति पठनीयौ
”	१७	(वारंवारमपानमुर्ध्वं) मनिलं	(वारंवारमपानमूर्ध्व–) मनिलं
६०	६	मूलवन्ध	मूलवन्धो
”	१५	गे गता	खे गता
६०	१७	खेशरी ॥ ५४ ॥	खेचरी ।
”	१८	तृषा	तृषा ॥ ५४ ॥
”	१९	खेचरी ॥ ५५ ॥	खेचरी
”	२०	सर्वलिद्धेर्नमस्कृता ।	सर्वसिद्धैर्नमस्कृता ॥५५॥
”	२१	(बिन्दूमूल शरीरं यः	(बिन्दुर्मूलं शरीराणां)
”	”	प्रतिष्ठिसम्	प्रतिष्ठितम्
”	२२	भावयन्ति शरीरा णां (शरीरं यः)	भावयन्ति शरीराणां (?)
६१	२	चारितोऽपि	चलितोऽपि
”	४	विन्दुः	बिन्दुः
”	७	”	”
”	८	(विन्दुरिन्दुः–)	बिन्दुरिन्दुः–)
”	९	रजः विन्दोः	रजो बिन्दोः

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
६१	१०	ताप्यते ह्यमृत्रपदम्	प्राप्यते ह्यमृतं पदम् ।
,,	१६–१९	६६–६७ श्लोकौ	एकैव श्लोक इति पठनीयौ
,,	१६	रसाः (सुचिरं)	रसाः (? हठाद्–)
,,	१८	शनैः रेचयेत्	शनै रेचयेत्
६२	४	(जपेत्)	(जपे–)
,,	१२	ज्योतिरीमिति ॥	ज्योतिरोमिति ॥
,,	२०	यावच्चक्षु भ्रुवोर्मध्ये	यावच्चक्षुर्भ्रुवोर्मध्ये
६३	१	शुद्धीयेत् (द्धमेति)	शुद्धियेत
,,	,,	नाडीचालं	नाडीजालं
,,	४	यदाशक्ति	यथाशक्तिः
,,	११	चेदिल (ड) या प्रवेश्य च	चेदिड्या प्रवेश्य
,,	,,	च तं भूयो–	च तथा भूयो–
,,	१२	बध्वा	बद्धवा
,,	१४	मासत्रयादूर्ध्वजः	मासत्रयादूर्ध्वतः
,,	२०	संस्कृताः ।	संस्कृतः
,,	२२	ज्ञातव्यो	ज्ञातव्यौ
,,	२३	द्वादश	द्वादशः
६४	२	उत्तमाः	उत्तमः
६४	६	समुच्चालितम् ॥ ९७ ॥	समुच्चालितम् । × × × × × × ॥ ९७[1]॥
,,	७	उर्ध्वमाकृष्य	ऊर्ध्वमाकृष्य
,,	११	प्राणायामे भवत्येषा	प्राणायामो भवत्येषः
,,	१३	आसने मरुतो	आसनेन रुजं
,,	१५	धारणायां	धारणाया
,,	१८	प्रत्याहारद्विषट्केन	प्रत्याहारद्विषट्केन
,,	१९	धारणा द्वादश	धारणाद्वादशं
,,	२२	तस्माद्दृष्टुं	तस्माद् दृष्टुं
६४-६५	२३–२४, १–२	१०६–७ श्लोकौ	एकैव श्लोक इति पठनीयौ

---

[1] अस्य श्लोकस्योत्तरार्धो न विद्यते हस्तलेखे ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
६५	४	गंडादिनादं	घंटादिनादं
,,	७	कास	कासः
,,	९	भवेद्वश	भवेद्वशः
,,	१८	–चैव इन्द्रियाणि	–चैवमिन्द्रियाणि
६६	२	यं तु	यत्तु
,,	५	वसत्येषा	वसत्येषो
,,	७	ग्रसमूध्वमूखो	ग्रसत्यूर्ध्वमुखो
,,	८	विशातस्य करणं	विपरीतस्य करणं
,,	९	नाभिरधस्तालु ऊर्ध्वे	नाभिरधस्तालुरूर्ध्वं
,,	१३	नाकृष्य	आकृष्य
,,	१४	प्राप्ते प्राणि	प्राप्ते प्राणे
,,	१५–१८	१२६–२७ श्लोकौ	एकैव श्लोक इति पठनीयौ
,,	१६	शक्तो परां	शक्तिं परां
,,	१९	शीतल सलीलं	शीतलं सलीलं
,,	२०	मासार्धेन संमोहो	मासार्धेन (वि-) संमोहः
,,	२२	उन्मार्गेनात्र	उन्मार्गेणात्र
,,	२४	य प्राणं	यः प्राणं
६७	१–४	१३१–३२ श्लोकौ	एकैव श्लोक इति पठनीयौ
६७	१	बध्वा	बद्ध्वा
,,	२	नासान्तो	नासान्तं
,,	४	नवास्ति	नैवास्ति
,,	५	उर्ध्वजिह्वास्ततो	ऊर्ध्वजिह्वस्ततो
,,	६	मृत्युं जयतु	मृत्युं जयति
,,	७	राजदण्डैबिलं	राजदन्तैर्बिलं
,,	९	बध्नंमूर्ध्वफलं	बद्धमूर्ध्वफलं
,,	,,	विष्णुं निवारितम्	मृत्युं निवारितम्
,,	१३	यदूध्वतु	यदोर्ध्वे तु
,,	१५–१८	१३८–३९ श्लोकौ	एकैव श्लोक इति पठनीयौ
,,	१६	स क्षीराकटुकाथदुग्धसदशा …धवो ॥	सक्षीराकटुक्काथदुग्धसदृशो…धवः ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
६७	१७	याधिनां हरणं	व्याधीनां हरणं
,,	२०–२१	योरन्तराले	× × × ×[1]
,,	२२	नित्यं. . .नमुञ्चति।	नित्यं. . .न मुञ्चति ॥ १४० अ. ॥
६८	१	भ्रूरादिपञ्चभूतानां	भूरादिपञ्चभूतानां
,,	३–६	१४३–४४ श्लोकौ	एकैव श्लोक इति पठनीयौ
,,	३	यः पृथ्वी हरितालहेमरुधिरातत्वे-लकारान्वितम्।	यत्पृथ्वी हरितालहेम-रुचिरं तत्त्वं लकारान्वितम्।
,,	५	प्राणं तत्र विनीय्य	प्राणांस्तत्र विलीय्य
,,	६	येषां	तेषां
,,	,,	क्षितिजयाकुर्यात्ततो	क्षितिजया कुर्यात्ततो
,,	७–१०	१४५–४६ श्लोकौ	एकैव श्लोक इति पठनीयौ
,,	९	विलीय्या	विलीय्य
,,	११–१४	१४७–४८ श्लोकौ	एकैव श्लोक इति पठनीयौ
,,	११	तत्वं	तत्त्वं
६८	१३	प्राणं तच्च विलीन	प्राणांस्तत्र विलीय्य
,,	,,	धारणा ॥ १४८ ॥	धारयेत्।
,,	१४	तेषां—धारणा।	तेषां वह्निमसंशयं तु ज्वलते वैश्वानरी धारणा ॥ १४८ ॥
,,	१५–१८	१४९।२, १५०।१–२, १५१।१	एताः पंक्तय एकैव श्लोकस्य, वायवी धारणायाः ॥
,,	१७	प्राणं तच्च विनीय्य	प्राणांस्तत्र विलीय्य
,,	१८	येषां	तेषां
,,	१९–२२	१५१।२, १५२।१–२, १५३।१	एताः पंक्तय एकैव श्लोकस्य नभो–धारणायाः ॥

---

[1] अस्य श्लोकस्य प्रथमा पंक्तिर्न विद्यते हस्तलेखे ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
६८	१९	शुचिशुद्धवा सदशं	शुचिशुद्धव्योमसदृशं
,,	२०	तन्मध्ये	तन्मध्ये (च)
,,	२१	प्राणं तत्र विलीनपंचघटिका	प्राणांस्तत्र विलीय्य पञ्चघटिका
,, ६९	२३ १	१५३।२–१५४ श्लोकौ	एकैव श्लोको इति पठनीयौ
,,	२	मधुरस्सर्वा	मधुराः सर्वा
,,	४	सर्व द्वित्वा समायुक्तं	सर्वं द्वित्वासमायुक्तं
,,	५	यस्तत्त्वे	यत्तत्त्वे
,,	,,	चेतः तद्ध्यानं	चेतस्तद्ध्यानं
,,	६	सगुण	सगुणं
,,	९	ध्यानयोगेन	ध्यानयोगेन (? ध्यानयोगस्य)
७०	१	लक्षणं नित्यं	लक्षणं नित्यं (लक्षयेन्नित्यं)
,,	२	आत्मनावर्जितं प्राण	आत्मानं विजित–प्राणो
,,	८	भ्रमध्यञ्च	भ्रूमध्यञ्च
,,	१०	कुर्वत्यष्टगुणोदयम्	कुर्वन्त्यष्टगुणोदयम्
,,	११	उपातिष्ठितया	उपाधिस्थतया
७०	१२	उपाधि	उपाधिः
,,	१७	प्रकाशिते।	प्रकाशिते ॥ १७३अ[1]॥
,,	१८–१९	१७४ श्लोको	चतुष्पाद एव न षट्पादः।
,,	१९–२०	१७४।२–१७५।१	पंक्त्योरन्तराले + + + + + + इति संज्ञा आवश्यकी।
७०	२१–२२	१७५।२–१७६।१	अनयोरन्तरालेऽपि सा आवश्यकी, १७६।१ पंक्तिर्न १७६ तमस्य श्लोकस्यान्तर्गता।
७१	३	इन्द्रियाणि ..सः	इन्द्रियाणि...सः (?)

---

[1] अस्य श्लोकस्य पूर्वार्धो हस्तलेखे न विद्यते ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
७१	९	योगियुक्तः	योगी युक्तः
,,	१०	,,	,,
,,	२०	योगिलीनः	योगी लीनः
,,	२१–२४	१८७–८८ श्लोकौ	एकैव श्लोक इति पठनीयौ
,,	२३	पठतिच मयः शृणोति	पठति चायं यः शृणोति

समाप्ति लेखः -**योगमार्तण्डं समाप्तम्** ॥ - **(योगमार्तण्डः समाप्तः ॥)**

५. गोरख उपनिषद् ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
७४	९	निशक्ति	निजशक्ति
७५	३	वैश्व	वैश्य

६. मत्स्येन्द्रजी का पद ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
७६	४	वाल्हारे टेक	वाल्हारे॥टेक॥
,,	६	वाल्हारे १	वाल्हारे ॥ १ ॥
,,	७	वाल्हारे २	वाल्हारे ॥ २ ॥
,,	८	वाल्हारे ३	वाल्हारे ॥ ३ ॥
,,	१०	वाल्हारे ४	वाल्हारे ॥ ४ ॥
,,	११	वाल्हारे ५	वाल्हारे ॥ ५ ॥
,,	१६	चकोर १	चकोर ॥ १ ॥
,,	१८	आय २	आय ॥ २ ॥
,,	२०	नाथ । २ ॥	नाथ ॥ ३ ॥

८. चिरपटजी की सबदी ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
८४	१७	प्रमांनंद ।	प्रेमानंद ।
८५	१	गिरिकंद लिवास	गिरिकंदनिवास
,,	७	चौर वाजारी	चौर बाजारी
८६	८	वेस्यां नाडि	वेस्या नारी

९. गोपीचंदजी की सबदी ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
८८	१०	वारा सैकन्या	बारासै कन्या

१०. जलंदरी पावजी की सबदी ॥

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
९०	२	जहां प्रम	जहां प्रेम
,,	३	प्रमपद	प्रेमपद

पृष्ठम्	पंक्तिः	अशुद्धम्	शुद्धम्
९०	१४	सिरोमणि सारं	सिरोमणि सार
,,	१५	बाई अहार पुध्यान संतापै ।	बाई अहारषु ध्यान संतापै

II. ABBREVIATIONS.

The abbreviations used in the foot–notes indicate the places from which the manuscripts had been secured. Thus :—

यो. = योधपूर – आदर्श ग्रन्थः ।
ह. = हरिद्वार ।
तं. = तंजावर ।
का. = काशी.

INTRODUCTION

A Short Account of the Nātha Yogīs

The Nātha Yogīs,[1] have played a very important role in the history of mediaeval Indian mysticism. These Yogīs worshipped God as 'Nātha' or the Supreme Master, who according to their faith, transcends not only the finite, but the infinite as well. The worshippers of Nātha were adepts in Yogīc cult, which was supposed to give them supernatural powers. Among them, Sree Guru Matsyendranāth and his most able disciple Sree Gorakhnāth or Gorakṣanāth have been known throughout India for their marvellous performances of miracles. Legends of the superhuman powers of the Nātha gurus (spiritual teachers) abound in Indian Literature – Sanskrit, Hindi, Marathi, Gujrati, Oriya, Nepalese and extensively in Bengali. Matsyendranāth, the foremost of the Nātha gurus was born in Bengal and some scholars mention that Goraksanāth too hailed from Eastern Bengal. Thus the Nātha gurus must have profoundly influenced the religious life of the people of Bengal in the mediaeval period and their cult naturally found expression in Bengali literature.

Besides popular legends and ballads, the contributions to Nātha philosophical texts, both in prose and poetry, by the Nātha gurus themselves are by no means negligible. Luipāda or Mīnanāth, which were other names by which Matsyendranāth was known, was one of the first verse writers in Bengali in the tenth century, and Gorakhnāth was probably the first prose writer in Hindi. Other important works by these two gurus are found in Sanskrit.

The Nātha gurus taught their doctrines to the rich and the poor alike. Kings have given up their thrones to preach the doctrines of the Nātha sect. The renunciation of king Gopīchandra of Bengal, in the eleventh century, created a sensation all over India, which even at this distance of time continues to be echoed in poems and dramas, and in popular ballads sung by minstrels amongst rural folk. King Bhartṛhari of Ujjain in Western India also became a Yogī. Bhartṛhari's renunciation of wealth and enjoyment to take the vow is associated with the same popular pathos as that of king Gopīchandra. In Western India songs of Bhartṛhari are as widely sung as those of Gopīchandra in Bengal.

Bhartṛhari was initiated by Jālandhari, who according to the tradition of the Yogīs, was the prince of Hastināpur in Northern India. The same guru Jālandhari is known in Bengal as Hādipā, the menial and the miracle worker in the capital of Maynāmati, who was the mother of Gopīchandra. Later on Hadīpā, became also the guru of king Gopīchandra. Caurangīnāth, another Nātha Yogī, initiated by Matsyendranāth, was the son of king Devapāla of the Pāla Dynasty of Bengal.

That Gorakhnāth and other Nātha Gurus were not mythical persons can be proved from Kabīr's verses. Kabīr was a well-known Sant poet (A Sant is one who has realised the Only Reality), philosopher and preacher of the sixteenth century. He highly praised Sree Gorakhnāth, Bhartṛhari and Gopīchand, " United with the Universal Mind they revel ", said he. Kabīr, Kamāl and Dādu among the Sant poets were known as *Nirgunis* as they worshipped the nirguna or the supreme aspect of God which is beyond the pale of attributes. But they are indebted to the Nātha Yogīs for certain practices of Yoga, e. g., *Śabda Yoga, Shaḍ-chakras* etc., and they have avowed their indebtedness to the Yogīs. The terminology used by both these sects as found in Hindi poetry, is remarkably alike. But the Nātha cult, like many other cults in India, lost its popularity in time, and is now confined to a small esoteric group of worshippers. While it is found that verses by the Sant poets are published by different compilers, we rarely find the verses and books written by the Nātha Yogīs being published. Scholars like Grierson, Levi, Tucci, Grunwedel, Briggs etc. have studied the legendary and partly the historical aspects of the Nātha School but not much of their writings. Shastri, Kaviraj, Bagchi, Sahidullah, Singh and some other scholars have tried to secure MSS. and study the underlying philosophy. The language used in these MSS. is often a mixture of languages, hence difficult to comprehend. Often the authorship of the same book is contested, therefore, it is difficult to ascertain the real author. But numerous books and MSS., exclusively on the Nātha cult, are found in well-known libraries and in possession of some Nātha Yogīs who are loathe to part with

their treasures. In this book are published for the first time a set of collections of MSS. of the Nātha Yogis secured by me from Northern and Southern India. In my first book on the subject, " The History, Philosophical Doctrine and Practice of the Nātha School (of Yogīs) " written in Bengali and published by the Calcutta University in 1950, I have given some detailed account of these Yogīs and their practices, with their fundamental philosophy.

The Legends

Legends relating to the different *gurus* (preceptors) and their *shiṣyas* (disciples) are often contradictory, except in the case of Sree Matsyendra and Sree Gorakhnāth. That Gorakhnāth learned Yoga from his guru Sree Matsyendranāth, who in turn learnt it from Ādināth or Śiva, is unanimously accepted by the different traditions and ' paramparas ' i. e., the list of the gurus and their disciples. The followers of Gorakhnath are known as *Gorakhnāthīs*, and ' *Kānphāṭās* ' (Kān = ears, phaṭās = slit) as well, as they wear huge ear-rings by slitting the cartilages about three quarters of an inch of both ears in imitation of Lord Śiva. The kānphāṭā yogīs are found even to the present day in different regions of India and their places of pilgrimage are scattered all over the country.

Of Gorakhnath's disciples King Jālandharnāth of Northern India and Queen Maynāmati of Comilla (East Bengal, now Pakistan) have become famous in the ballads sung in honour of the Queen's only son King Gopīchandra. Gopīchandra's renunciation is a familiar subject on which ballads and dramas have been composed in Bengali, Oriya, Nepalese and Hindi. Gopīchandra was the ruler of Bengal in the eleventh century. His mother Maynāmati was a disciple of Saint Gorakhnāth. Gopīchandra's span of life was short. So Gorakhnāth ordered Maynāmati to compel her only son to become a Yogī and accept as his guru Hāḍipā, a man of low caste and a scavenger. Hāḍipā was none other than Jālandharnāth, the disciple of Gorakhnāth, in disguise. As Maynāmati and Hāḍipā were both adepts at performing miracles, Gopichandra suspected some foul play at first and resented the idea of becoming Hāḍipā's disciple. The two queens Adunā and Padunā with the help of Gopīchandra himself, put several tests to the queen mother. She was made to walk on fire and on a bridge of hairs. She was drowned in water and given poison to swallow. By uttering the name of her Guru, queen Maynāmati passed all ordeals and convinced him of the great powers of Yoga. To cut a long story short, Rājā Gopīchandra renounced his throne and accepted Hāḍipāas his guru. As a Yogī, Gopīchandra suffered untold misery. The heart-rending tale of his renunciation became a popular theme, and ballad-singers still earn their living by singing '*Gopīchandrer Gān*' (songs of Gopīchandra) in certain parts of Bengal. Gopīchandra is known in a legend of Sind as Pīr Patāo.

Hāḍipā, the performer of miracles, could order the cocoanuts to come down to him, and when he had devoured the kernel and drunk the water, could order the outer skins to return to the trees! The dead revived if he kicked them. Mother Earth brought a chair for him to rest and the son of Yama, the god of death, held an umbrella over him, if he went in the sun. The sun and the moon were his ear-rings, in other words, he was the perfect Yogī who had the control over *Prāna* and *Apāna* or the vital airs. If Hāḍipā was such a great Yogī, what made him clean the streets of Gopīchandra's capital? Legends show that he had coveted Mahādevi (the wife of Śiva) who in the disguise of a beautiful woman was testing the characters of the Yogīs. It was by her curse that the Yogī worked as a Hāḍi or menial in the state of the beautiful Queen Maynāmati and her son Gopīchandra.

In the same ballad, we find that Gorakhnāth was flying through mid-air by his yogic powers in search of a perfectly innocent child, to whom he could bequeath his gift of *Mahājñāna* or supreme knowledge by which one can be free from fear of death and on finding Maynāmati, initiated her. Sree Gorakhnāth had obtained this knowledge from his guru Matsyendranāth, who in turn had obtained it from Lord Śiva. While Śiva was expounding the theory to his consort Gauri on the sea-shore, Gauri had fallen asleep and Matsyendranāth in the form of a fish in the sea overheard Śiva. When discovered by Śiva he was initiated and named 'Matsyendranāth' i. e., the king of fishes. But at the same time he was cursed by Śiva's consort that he would

for a time being, forget the knowledge thus obtained by deception. In the Bengali story of *Gorakṣa Vijaya* or *Mīnachetan* it is related how the great guru Matsyendranāth has temporarily forgotten this knowledge and has become immersed in love of the queens of Kadali in Assam, who are proficient in magic. There are only women in this state, sixteen hundred of them, all able to bewitch men who happened to come their way. This belief is still held in certain parts of Assam! Gorakhnāth, however, on receipt of this sad news of his guru's downfall goes forth in the disguise of a woman, delivers him and changes the sixteen hundred women of Kadali to bats, where to this day they can be found in a cave. This rather farfetched story was invented in all probability to depict the greater powers of Gorakhnāth over his guru. Gorakh is said to have attained superhuman powers by reason of his perfection in Yogic practices. But at the same time Gorakh delivers his guru by uttering 'Jai Matsyendra' thus showing reverence to the guru though he may have fallen temporarily. This is the subject matter of the legend *Gorakṣa-Vijaya* which means 'the conquest of Gorakh', or *Mīnachetan*, which means 'the awakening of Mīna' (*Mina* = *Matsya* = *fish*). The books *Gorakṣa-Vijaya* and *Minachetan* are identical but published from different places. Both the works are in Bengali.

In the *Kaula-jñana-niṛnaya* in Sanskrit, edited by Bagchi, we find that the Lord Śiva had himself appeared on the earth, in the disguise of a fisherman as Matsyendra, to preach the doctrines of the Kaula sect. The Nātha Yogīs were at one time all known as Kaulas, a special branch of the Tāntriks, who were worshippers of the Goddess. Matsyendra initiated Gorakhnāth, though there is no mention of Gorakhnāth in *Kaula-jñana-niṛnaya*.

Guru Gorakhnāth initiated Jālandharnāth. In a drama discovered in Nepāl on Gopīchandra's renunciation, we find Jālandharnāth telling Gopīchandra that he was the king of Jālandhar and had given up his throne and seven hundred queens to become a yogī. Jālandhar later on became Gopīchandra's guru.

Bhartṛhari, the king of Ujjain, became the disciple of Gorakhnāth. In some legends we find the mention of

Bhartṛhari as the brother of Queen Maynāmati, and the uncle of Gopīchandra.

Cauraṅgīnāth, another disciple of Matsyendranāth, belonged to the Pāla Dynasty of Bengal. Cauraṅgīnāth's step mother had his hands and feet cut off and his body thrown into a forest. Here he was discovered by Matsyendranāth, initiated by him and restored to his former self after twelve years of self-discipline by Yoga. This story is narrated in the form of a drama *Pūrnachandra* written in Bengali by the well-known dramatist Late Girish Chandra De. Cauraṅgīnāth is believed to be the son of Devapāl, and queen Maynāmati, the sister of Devapāl. This same Maynāmati encouraged Rāmāi Paṇdit in the worship of *Dharma*, a later form of Buddhism adopted at the time of conflict with the Muslims. Buddhist contacts with the Nātha cult are numerous. In Bengal Hāḍipā, Gorakh and Matsyendra are claimed as Buddhist Saints and they are supposed to be related to the Dharma movement. One of the Yogī castes of Bengal are still known as the *Dharmaghori* Yogī. In Nepal, Matsyendranāth is identified with Avalokiteśvara, the fourth divine Bodhisattva, and his annual festival there is connected with an ancient Buddhist image. In a hymn composed in Bengali in honour of the god *Dharma* who is of a non--Hindu origin, we find the meeting of the Saints Hāḍipā, Kānupā, Gorakhnāth and Cauraṅgī described. Rāmāī Pandit is the chief priest of this *Dharma* worship and the composer of its tenets known as *Sunya-Purāna*.

From Maraṭhi tradition we know that there was an old connection between Gorakhnāth and Jñāneśvar's grandfather Govindpanth. Jñāneśvar was the famous commentator of the Gita, known as *Jñāneśvarī*, and he was initiated into the Nātha cult by his elder brother Nivṛttināth. Jñāneśvar was born in 1290. Bhave in his *Mahārāstra Sāraswat* mentions that the Nātha sect was well-known throughout Mahārāstra in the twelfth century. Bhave also repeats the tradition of Govindpanth's connection with Gorakhnāth and says that Govindpanth's father, who worked under Jaitrapāl of Bira in 1207, had his mind turned to religion by Guru Gorakhnāth. (*Vol. I. p. 30*).

These legends and traditions help us to give the Nātha gurus some definite place in history. The stories of Gorakhnāth, Matsyendranāth and Gopīchand had been current in Bengal and many other parts of India, before the time of conquest of Bengal by the muslims in the thirteenth century. Later on the songs of Mīnanāth (Matsyendra) and Gorakhnāth became popular among the muslims of East Bengal. In the Vaisnava love lyrics of Bengal occasional references are found of Gorakh-Yogī. In Nepāl, it is believed that Avalokiteśvara came to Nepal at the command of Buddha from somewhere outside Nepal. He came in the guise of a Śaivite priest and is identified with Matsyendra. These Yogīs are still found in Nepal, Bihar, Bengal, U. P., Gujrat, Maharastra and Northern Deccan.

The Origin of the Sect

The Nātha Yogīs who were Śaivites (worshippers of Lord Śiva), originated in Northern India as an expression of revival of Hinduism, during the second millennium A. D. After the decline of Buddhism, Śaktaism and Vaisnavism, in which the personal element was predominant, the Nātha Cult flourished side by side with Islam. Union with Śiva was preached by Sankarācharya at an earlier period (788–850 A. D. dates of Śankara), but this impersonal ideal of *Advaitavāda* had died out. The Nātha Yogīs helped in reviving this ideal. To them Śiva was the permanent principle; while the phenomenal world was attributed to Śhakti, the ever active principle.

On the above principle, the Nātha gurus preached their doctrines; but as to the origin of the Nātha Sect we are still uncertain. A mass of legends have grown round the hoary name of Gorakhnāth, who is undoubtedly the greatest of the Nātha Yogīs, but his birthplace and family history are still shrouded in mystery. Indian Yogīs never reveal their past, this is the age old custom. Except in case of kings who have forsaken their thrones to become Yogīs, we can never be certain of their ancestry. Gorakhnāth is known as *Iśvara-Saṇtāna* meaning the son of God. In the *Goraksa-Siddhānta-Saṇgraha*, published by the Sarasvati Bhavana Texts of Benaras and edited by Dr. Gopinath Kaviraj, we find on page 40, the names of the nine Nāthas, popularly known as *Nava-Nātha.* In this list we find the names of Ādināth (Śiva) as Guru, then Matsyendra, Udaynāth, Daṇḍanāth, Santoshnāth, Kūrmanāth, Bhavanārji and Gorakhnāth, the son of God.

From all other sources we find that Matsyendra is the guru at whose feet Gorakhnath spent twelve years and emerged as a great Yogī and mystic. The name of Matsyendra is very familiar in Bengal, as he was born in Eastern Bengal and preached in Kamarupa, Assam, where he was supposed to be ensnared by the queens of Kadali.

Gorakhnāth, the master Yogī, was known throughout the Northern and Western India in the eleventh century and later, he was held in great reverence in Sikkim, Nepal, Hardwar, Nainital, Gorakhpore, Benaras, in the U. P., the Punjab, Kashmir, Peshawar, Sind, Beluchistan, Cutch, Bombay, Rajputana, Orissa, Assam and Bengal. In the Punjab there is a famous temple in the name of Gorakhnāth, known as Gorakh-Tilla. The liberal Emperor Akbar is said to have been initiated into the secrets of the Yogīs and he presented some villages with an annual income, for the maintenance of this Tilla.

Gorakhnathis (followers of Gorakhnāth) also visit holy shrines of Gorakhnāth, Dharmanāth and others in far off places like Dhinodhar in Cutch, Koteśvar near Karachi in Sind, Hiṇglāj in Beluchistan and Devī Pātān in Nepal. Hiṇglāj is in the keeping of Muslims and considered to be beyond the confines of India. So on their return home from Hiṇglaj, the Yogīs are branded on the upper part of the right fore-arm with the emblem of Śiva--Śhakti (*Yonī-linga*) at Koteśvar. Gorakhnāthis lost hold of Koteśvar to the Atits in the sixteenth century. The monastery at Dhinodhar is one of the most imporant centres in Western India, and in this place Dharmanāth, a disciple of Gorakhnath, carried out his penance for twelve long years. At Devī Pātān, the image of Matsyendra is worshipped. An annual car--festival is still held at Pātān in honour of Matsyendra, who is the guardian deity of Nepal. Matsyendra, though a Śaivite, is worshipped in Nepal as an incarnation of Buddha as Avalokiteśvar, the fourth divine Bodhisattva. But his Śaiva image is also worshipped as

Śaivism was introduced in Nepal through him. Gorakhnāth holds the same respect as Paśupatināth, who is the God of the Nepalese. The 'Gurkhās' of Nepal are named after Gorakṣa. Gorakhnāth's name is engraved in Nepalese coins. Gorakhpore in the U. P. is named after the great saint; temples in Gorakhpore and Chunar are dedicated to his name. In Bengal there is a place called *Gorakh–Bāsuli* near Dum--Dum, and also a place called *Tribeni* near the river Hooghly where the Nātha Yogīs assemble and worship Sree Gorakhnāth, uttering the mantra *Śiva–Gorakh.*

The Historicity and date of Matsyendranāth

Some MSS. found in Nepal have been published by Dr. P. Bagchi under the name of *Kaula-jñāna-nirṇaya.* The author of these are Matsyendranāth and Mīnanāth as found in the colophons. Dr. Bagchi has proved them to be indentical, and also shown that the language is not later than that of the eleventh century, and is a form of old Sanskrit. In one place it is mentioned that Matsyendra was an *Avatār* or incarnation of Śiva. It is generally supposed that when a person is considered to be an *Avatār*, he must have belonged to at least a century earlier. This fact, with that of the language, helps us to place Matsyendra sometime in the tenth century. Abhinava Gupta, the great scholar, in his treatise *Tantrāloka* salutes Matsyendra as his Guru and greets him as 'equal to Śiva'. Dr. K. C. Pandey has discussed the time of Abhinava Gupta and placed him in the second half of the tenth century and his writings not later than that of the beginning of the eleventh century. This also helps us to place Matsyendra not later than the tenth century. Abhinava does not mention Gorakhnāth.

In the commentary of *Tantrāloka* we find that Matsyendra was the founder of the fourth branch of a particular Advaita Tāntrik Sect. This sect was founded in Kāmarupa in Assam, where according to other traditions also, Matsyendranāth preached. This mention is made because Abhinava's great guru was also connected with this particular Tāntrik Sect.

Bagchi in his introduction to *Kaula-jñāna-nirṇaya* has shown from a MS. that Matsyendra was born in Bengal and he was the founder of the fourth branch of *Yoginī Kaula* and preached his doctrines in Kāmarupa.

In an old book of the Yogīs by Jñāneśvar written in Maraṭhi, translated in Hindi and published from Hardwar as *Yogī-sampradāyāviskṛiti*, we find that Matsyendera was thrown in the sea by his parents, because he was born under an inauspicious star and was devoured by a fish. It is then that he overheard Śiva and was initiated by him, the time being the end of the Dvāpara Yuga i. e., the Brazen Age, the third of the four ages of the world comprising 864,000 years. Then he preached in Kāmarupa. Gorakhnāth became his disciple, and in Yudhistir Samvat 1939. (i. e., in the year of Yudhistir, the eldest of the Pandavas) he left his charge to Gorakhnāth and put himself in eternal trance or Samādhi in the Girnar Hills.

In the *Caryā-padas* (i. e., verses on practices composed by Siddhāchāryas) discovered by Shastri and published by him, we find a couplet in Bengali by Mīnanāth, quoted in the commentary. As we have mentioned before, those Caryās do not belong to any period earlier than the tenth century. From this too, we may place Matsyendranath not later than the tenth century, if Matsyendra and Mīnanāth are considered to be the same person.

In the list of the 84 Siddhas who had flourished between the tenth and twelfth centuries, we find the name and picture of Matsyendranāth, who is also known as Mīnanāth Vajrapāda.

The Historicity and date of Gorakhnāth

Gorakhnāth was the disciple of Matsyendranāth and as such he must belong to a period later than the tenth century, which date we have accepted for Matsyendranāth, the guru.

Gorakh's disciple was Gaininātḥ, and his disciple was Nivṛttinath, the elder brother of Jñāneśvar. Nivṛttināth, though older than Jñāneśvar by two years only, had initiated Jñāneśvar in the Nātha cult. Jñāneśver is a well-known saint of Mahāraṣtra, who wrote his commentary on the Gitā, known as Jñāneśvari, in 1290 A. D., as has been proved by scholars. From Jñāneśvar's own writings the fact has been established that he was put in 'Samādhi' or eternal trance, at his own request, only at the age of 21 years in 1296 A. D. This 'Samādhi' can still be seen and is only a few miles off from Poona. Therefore Jñāneśvar's date of birth is 1275 A. D.

If we accept the theory that the time between a guru and his disciple is about a hundred years, considering their longevity which was well-known, we may place Gorakh in the eleventh century on the following grounds:—

Nivṛtti's date of birth	–	1273 A. D.
Jñāneśvar's date of birth	–	1275 A. D.
Gaininātḥ's time	–	C. 1175 A. D.
Gorakhnāth	–	C. 1075 A. D.

If we accept this date for Gorakhnāth, Matsyendranāth can be placed a century earlier, i. e., in the tenth century and then the facts mentioned before as to the composition of Kaula-jnāna and the salutation of Matsyendra by Abhinava in the eleventh century, can all be admitted.

Gopichandra was the king of Bengal, his father was Manikchandra Raja, the brother of Dharmapāla. The Pāla dynasty came to an end in Bengal in the eleventh century. The Yogīs rose to power under the Pālas in Bengal; and Manikchandra's wife Maynāmati was a disciple of Gorakhnāth. So Gorakhnāth must belong to the eleventh century also.

Maynāmati is spoken of as the sister of Bhartṛhari, who abdicated his throne in favour of his brother Vikramāditya (Chandragupta II.) of Ujjain. Vikrama ruled from 1079 to 1126 A. D. Bhartṛhari became a Yogī. One of the sub-sects of Kanphātās is named after him. Bhartṛhari was a disciple of Gorakhnāth, so we can place Gorakh in the eleventh century.

The tradition in Bengal of Maynāmati's supporting Rāmāi Pandit in the worship of *Dharma* gives us the historical data of the eleventh century. The treatise on *Dharma* composed by Rāmāi and known as *Sūnya Purāna* points to a sufficiently archaic language, determined by scholars as of the eleventh century.

Gorakhnāth accepted both Hindus and Mohammedans as his disciples. Baba Ratan Haji was probably a Mohammedan follower of Gorakhnāth and is said to have converted a number of Mohammedans to the Yogī's creed. In Kabul they are known as faqirs of Ratan Haji. *Kafirbodha* was perhaps written by Ratan Haji but was known as the work of Gorakhnāth. Ratan Haji belonged to the eleventh century by tradition, so Gorakhnath may be placed in the same century.

The Historicity of Gopichandra

All over India are found dramas, ballads, famous paintings and at the present time moving pictures depicting the home-leaving of Gopichandra, which is as heart-rending as that of Lord Buddha. In the Cambridge University Library there is a copy of a Bengali drama, written in the Newari language of Nepal, which was composed in the 17th century. The story of the drama is partly similar to the Bengali ballad known as *Govindachandrer Gīt.* Grierson collected and published in 1873 *Manikchandra Rājār Gān,* which relates to the father of Gopichandra, but the story is the same, showing Gopichandra's home-leaving. There is a Hindi version of Gopichandra's song by Laksandāsa. In the Punjab, Ambala District, this drama is still played and the ballad singers of the Rangpore District in Bengal still earn their living by singing this sad song. The famous painter Ravivarma has put this sad home-leaving on canvas. Several copies of books of dramas on the subject of Gopichandra's renunciation are found in Northern and Eastern Bengal, Orissa, the Punjab, Bhagalpore and Benaras, in the languages of these places.

Who was this widely known Gopichandra? On marrying Maynāmati, Manikchandra got Meharkula in Tripura (in the Chittagong District) as a dowry. His ancestral throne and kingdom was at Vikrampore in the Dacca District Thus he ruled over these two places. Their only son was Gopichandra whose capital was at Paṭṭikānagar in Tripura. A range of hillocks in Tripura is still known by the name of Maynāmati. An inscription has been found here dated 1219 A. D. in which mention of Paṭṭikera is made. Gopīchandra had also taken on lease a part of Northern Bengal, so the people of the Rangpore district knew of his renunciation. Dr. D. C. Sen collected the above facts from different verses on Gopīchandra and he believes that Gopīchandra belonged to the Chandra kings and had no connection with the Pāla kings of Bengal.

Gopīchandra married the two daughters of King Harischandra who probably belonged to Savar in the Dacca district. This Harishchandra belonged to the eleventh century. If we accept the fact that Gopichandra's mother was a disciple of Gorakhnāth, both Maynāmati and Gopichandra cannot belong to a period much later than the eleventh century.

Gopichandrer Gān has been published by the Calcutta University with two different renderings, one by a Hindu, the other by a Mohammedan. From Dacca, Dr. N, K. Bhattasali published two books under the caption *Gopīchandrer Gīt* and *Maynāmatir Gān.* Sivachandra Sil published *Govindachandrer Gīt,* but Govindachandra is the same as Gopichandra.

These books, however, have all been written at a much later date, in about the 17th and 18th centuries. Gopīchandra can be placed in the 12th century or earlier from the facts of Maynāmati being Gorakh's disciple and Hāḍipā being the guru of Gopīchandra. We have already discussed the relationships between Gorakh, Maynāmati and Hāḍipā in the legends concerning them. The Pāla dynasty also came to an end in the twelfth century; Gopichandra and his father were contemporaries of the Pāla kings.

The Historicity of Bhartṛhari, Jālandharnāth Jñanesvar and Gambhirnāth

Bhartṛhari, who was once a king, became a Yogī. In Mahāraṣtra a drama has been written in 1904 A. D. which is known as *Bhartṛhari Nirvēda.* Gray published it in an American Journal. Bhartṛhari is supposed to be the king of Ujjain. But the Maharaja of Alwar who is interested in the story of Bhartṛhari, failed to gather correct information from Ujjain. Moreover, it is said that Bhartṛhari and Vikram were brothers, and Bhartṛhari abdicated in favour of Vikram. Who is this Vikram? If it is the Vikramāditya, who was defeated by Sālibāhan, in whose name an era was established (1872 = 1951 A. D.) we arrive at an impossible conclusion. We have no intention of placing Gorakhnāth in the first century. If we accept Vikramāditya as Chandragupta II. of Ujjain, who ruled from 1076 to 1126 A. D., we may arrive at a probable conclusion and place Bhartṛhari before the end of the eleventh century. The death of his devoted wife Rani Piṇgalā made him accept the discipleship of Gorakhnāth. This also corresponds to the date we have accepted for Gorakhnāth, i.e., the eleventh century.

Jālandharnāth was also known as Jālandharipā or Hāḍipā. One opinion is that he was the king of Jālandhar, and another is that he was born in Sind. He was by caste a Sudra and learnt Yoga at Uddiyana, the great centre of Buddhist tantrikism and magic. We have already described the great powers of Hāḍipā. Jālandhar was praised in sixteen different books written by his follower Mānsingh, the ruler of Jodhpore. In the literature of the Siddhas, Jālandhar is known as Vichārnāth and Gopīchandra, his disciple, as Sṛiṅgāripāva. In the *Siddhānta Vākya* we find some questions and answers between Jālandhar and Gopīchandra in which the ideal of Nātha cult is described. Jālandhar is a disciple of Gorakhnāth and the guru of Gopichandra, so we may place him in the eleventh century.

Jnâneśvar has been dealt with before, and it is sufficient to mention here that he was a Mahārastra saint and his books *Jñāneśvari* and *Yogī-sampradāyaviṣkṛti* have earned the fame he deserves. Jñānesvar belonged to the thirteenth century and we have given our reasons when discussing the date of Gorakhnāth.

We shall now deal with a Yogī of modern times. He is Yogīrāj Sree Gambhīrnāthji who passed away not so long ago in 1917 A. D. He was initiated by a Mohant of Gorakhpore Temple. Gambhīrnāth was a non-Bengali, yet he had about six hundred Bengali disciples. Gambhirnāth was in charge of the Gorakhpore Temple, but he never accepted the Mohant's post, which was offered to him. The character of this saint was spotless, and he was well-known for his charities at Kumbha Melas and elsewhere. In Gorakhpore a small but beautiful temple of white marble with a life-size image of the once handsome Gambhirnāth done in white marble too, has been erected by his Bengali followers. Śantinath and Nivṛittināth, two of his Bengali disciples, still reside in the temple grounds and carry on their studies of religious books. Thus the cult which originated with Matsyendra and Gorakhnāth, is still a living source of inspiration to many.

Matsyendranāth, Minanāth and Luipa— Are they Identical?

The names of the gurus and their sishyas (i. e. preceptors and their disciples), as found in the different lists, are often confusing. In the history of the 84 Siddhas as found from

Tibetan sources, we find the mention of practically all the important Nātha gurus. Matsyendra is often called Mīnanāth and even Luipā. Luipā belonged to the East and was in the service of king Dharmapāl of the ninth century, and was the author of five books. By another version he was an employee of the king of Uddiyana, which Bagchi has proved to be the same as Swat Valley in the N. W. Frontier of India. But how could Luipā belong to the East and at the same time be employed in the N. W. and compose verses in Bengali? It is well-known that Yogīs in ancient times travelled on foot all over India, which might explain the position. On the other hand, the mystic cult with which his name was associated, was in vogue in distant parts of India. So Luipā's name was associated both with Uddiyana and Bengal. The name Luipā in Tibetan means the intestine of a fish. According to Bengali legends Matsyendra was found in the womb of a fish. Tibetan pictures show that he was fond of eating the entrails of fish and was surrounded by fish. Shastri in a Bengali novel has given a vivid description of Luipā's fondness for the entrails which were supplied by a king of Bengal, who was Luipā's disciple.

Luipā is considered to be the Ādiguru or first guru by the Tibetans; while Matsyendra is looked upon as such by Indians. So, we may conclude that Luipā and Matsyendra both looked upon as Ādigurus and both having some connection with fish, are identical persons.

The word Mīna also means fish, and in the colophons of *Kaula-jñāna-Nirnaya* we find the name of Minanāth once and at the end, that of Matsyendranāth. Bagchi has concluded from other MSS. that they are identical persons, the one name being a synonym of the other, and they are not related as father and son, as may be supposed from the above colophons.

The river Bramhaputra in Assam is known as 'Lohit' because of its red water. Matsyendra who preached in Kamarupa, may have been known as 'Lohipada' i. e., belonging to Lohit. Luipā was probably the shorter form of 'Lohipada'. In Bengal a small fish-catching contrivance made of cane is known as Lui, which may also account for the name Luipā as the 'catcher of fish with a lui'. In the

Kaula-jñāna-nirṇaya he is also mentioned as Macchaghna, which means the 'killer of fish'.

So Matsyendranāth, Minanāth and Luipā are identical' and known under different names, in different sources.

The Doctrines of Luipā and Matsyendra

We have mentioned above that Luipā and Matsyendra flourished at the same time viz. tenth century A. D. and that they are identical. In the list available from Tibetan sources we find Luipā's name in the very beginning. His name in Sanskrit would be Matsyantrād or Matsyōdara, which is associated with the intestines of a fish. Luipā is described as a Buddhist sage, originally belonging to the fisherman caste. While Luipā is considered to be the first Siddhāchārya (preceptor who has attained perfection). Matsyendra was accepted as the first Nātha Guru.

The Siddhāchāryas wrote the Caryās or verses which Śhastrī discovered in Nepāl and published them as being "thousand years old Bengali verses." Luipā is known to be one of the earliest of these verse-writers. Luipā wrote another book conjointly with Dipankar Srijñāna, from whose date we can fix Luipā's date as the second half of the tenth century, and the date of composition of this book as the beginning of the eleventh century.

Bagchi has published some MSS. with *Kaula-jñāna-nirṇaya* by Matsyendranāth and has proved that these were composed in the eleventh century.

The doctrines preached by Luipā in these old verses and by Matsyendra (Mīnanāth) in the *Akula Vīra Tantra* under the collection named *Kaula-jñāna-nirṇaya*, both relate to the ways of attaining supreme bliss of sahaja samādhi' (i. e., easy fixation of the mind in the Supreme Bliss). It is curious to note that Matsyendra of the Nātha cult has been deified in Nepāl as Avalokiteśvar, and is still honoured as such. We can only repeat therefore that Luipā and Matsyendra were one and the same person.

The doctrine of Luipā as found in the Caryās is as follows:— Luipā says that the mind is solely responsible for creating the illusory world. The world as seen by human beings is

neither existent nor non-existent. It is like the shadow of the moon in the water. When the moon disappears, the shadow is no more: thus when the mind is destroyed by being merged in the Sahaja or Supreme Bliss, the outer world disappears for the Yogī.

Luipā also insists that the elaborate practices of Yoga, which are concerned with *Mudrās* and *Bandhanas* should be abandoned, because in spite of such practices one has to face death as an ordinary man. Therefore, the *Sahaja* or the easy way should be adopted.

The idea of the phenomenal world as an illusion, is not Buddhistic in origin, neither are the *Mudras* and the *Bandhanas* as we shall see later. But Luipā was known as the Ādi (first) Vajrāchārya (the preceptor of Vajrayāna). Vajra-yāna is a later form of Buddhist tantrik worship. The question arises, "Was Matsyendra a Buddhist tantrik or a Śaivite tantrik?" To this, we may reply that 'Tantra' is neither Hindu nor Buddhistic in origin. The ancient Agamic tenets are the common source of all tantrik worship, whether Hindu or Buddhist. Tantra consisted of the practices of *Mantras, Mudrās, Bandhanas etc.*, but gradually Sexo–yogic practices found its way into it. Such practices for the attainment of Supreme Bliss was advised by Buddhists of the Vajrayāna school and Luipā is said to be its first exponent.

On the other hand, the Nātha gurus have repeatedly advised their disciples to shun the company of woman, though we do find some *Mudrās* described in the books of the Nātha cult in which the company of woman seems necessary. The names of these *Mudrās* remind one of the cults of 'Sahajayāna' and 'Vajrayāna'.

Dr. Barthwal concludes that it is not to be understood that Gorakhnath totally abandoned Tāntrik practices though he did change its perspective and made it a difficult test for the Yogī who aims to attain *Siddhi*. So these *Mudrās* were practised under trying conditions. Continence was a very important means of attaining siddhi. It is under Gorakhnath's advice that Maynāmati compelled her only son to separate from his two queens. When, by the Goddess' scheme, Gorakh was compelled to marry, he at once became a baby in her arms by his Yogic powers and wanted her to nurse him! In *Gorakh-Vāni* and also in some Bengali ballads we find

Gorakh comparing a woman to a tigress, who sucks human blood ! Again says Gorakh in a Hindi verse, " The tree by the river bank and the man by the side of a woman, verily they cannot expect to last long. The restlessness, the unfettered activity of the mind causes the back bone to wear away, and the body of the man perishes. "

In a book, on Haṭha Yoga full descriptions of *Āsanas* (postures) as practised by Matsyendra and Gorakh are given. To try to hear the *Anāhata Nāda* (the unstruck sound) in the body by practice is another difficult process adopted and advised by the Nātha gurus. The awakening of the *Kuṇḍalinī Śhakti* (the Dormant Power) and *Kāya-sādhana* (Practice of the body) which we shall discuss later are not at all easy or ' Sahaja ' ways of sādhanā (practice).

Matsyendra as a fisherman[1] or as Macchaghna, the killer of fish, and Gorakh as a killer of animals[2] could not possibly be Buddhists, whose principle of non-killing (Ahimsā) is well-known. The Nātha Yogis sacrificed animals in their temples[3]. This too is opposed to Buddhism.

Thus we find that the Sahaja way of the Buddhists and the doctrines of the Nāthas have not much in common, though in *Akula-vīra-tantra* in Bagchi's edition of *Kaula-jñāna nirṇaya*, Matsyendra does advise the following of *Sahaja* which is a state of equilibrium and is the same state of *Sahaja Samādhi* of Tantrik-Buddhism.

The very word *Haṭha* indicates the theory of the Sun and the Moon, the details of which we shall presently discuss. Thus this theory as found in the Nātha cult, can be found in the Buddhist Sahajia cult too. It is because of such general similarities and also the fact that the Vajra-saṭṭa of the Buddhists is also known as Ādināth (the name also for Śiva) that the Nātha gurus are often called Buddhists by mistake. But the Nāthas were actually Śaivites, as we shall presently prove.

---

(1) As described in his own book *Kaula-jñāna-nirnaya* in Patala XVI.

(2) As found in Kāyā Bodha, a book by Gorakhnath. Vide " Some aspects of the History and Doctrines of the Nāthas" by Gopinath Kaviraj, in Sarasvati Bhavana Studies. Government Sanskrit Library, Benares. Vol. VI. pp 91 ff.

(3) Monograph of the Religious Sects of India D. A. Pai — p. 70 Published by the Bombay Corporation, 1928

The Philosophical Doctrines of the sect and Successive Steps of their Sādhanā

The Nātha Yogis who call themselves *Śiva-gotra*[1] i. e., originating from Śiva, worship Śiva in his inactive form–yet Śhakti is powerless without Śiva. This philosophy is based on the Advaitavād (monotheism) of the early Śaiva School, but the conception of ' Nātha ' was beyond the *Dvaita Advaita* (dual and non-dual state) and also beyond *Sākār* and *Nirākār* i. e., the form and the formless. These conceptions of ' Nātha ' and Śhiva-Śhakti are well depicted in the works of Nāthism, both in Sanskrit as well as in Bengali. Śiva is pure consciousness and perfect rest while Śhakti is the aspect of change and evolution.

Beyond the sphere of virtue and vice, of pleasure and pain, is Śiva, representing Eternity in the midst of all changes. Sir John Woodroffe has justly described it as " the changeless principle of all our changing experience. "

The Nātha Yogi strives to attain the state where pleasure or pain, virtue or vice, friend or foe does not affect him. To him fragrant sandal paste is of the same value as mud. This state is described as the ' Avadhuta ' state, i. e., the liberated state or when one has got rid of all the changes.

सर्वान् प्रकृतिविकारानवधुनोतीत्यावधूतः [१]

Goraksa Siddhanta Saṅgraha. p. 1.

As the yogis state that the human body is the epitome of the universe, the life process is also divided into the two aspects of the Śiva and Shakti. It is Shakti which leads to change and decay through *Bhog* (enjoyment), which is in the region below the naval. The region of Śiva is above the naval, and is the domain of rest or *Tyāg* (renunciation).

---

(१) शिवस्याभ्यन्तरे शक्तिः शक्तेरभ्यन्तरे शिवः

Siddha Siddhanta Samgraha P. 26

Saraswati Bhavan Texts, Banaras.

प्रसरं भासते शक्तिः संकोचं भासते शिवः

Vide Saraswati Bhavana Texts, Banaras.

No 13. Sidha Siddhanta Samgraha p. 36.

No 18. Goraksa Siddhanta Sangraha

The same idea is contained in the Bengali book Goraksa Vijaya p.3 re; Ādya and Anādya.

The Avadhūta is equally unaffected by *Tyag* or *Bhog*. The Nātha Yogīs adopted some mystic procedure in performing certain *Mudrās* (gestures) for spiritual realisation which consisted of *Bhog* and *Tyag* at the same time. These procedures, however, remain obscure to the uninitiated.

The beginnings of the Yoga system can be traced back to ancient times, but the path is not an easy one. It is only through self-discipline that one can rise above the empirical self and be one with Śiva. A course of both physical austerities and mental discipline has to be followed to achieve this state of Bliss and forsake the outer world which binds us in its alluring snares. Mystic syllables such as *OM* help the Yogīs to achieve this state by concentration on the *Mantra* (i. e., the sacred text or syllable). The Yogī forgets the outer world and is in Union with the Unseen. The Nātha Yogīs advocate this practice as is seen from their works. The concentration and constant repetition of the *Mantra* leads one to the state of *Ajapā-jap* which means that one has entered internal life. The mantra is spontaneously repeated all the time. Such a Yogī with the help of Haṭha Yoga gains control over the vital airs, the *Prāna* and *Apāna* and is able to perform miracles. It would be an injustice to say that the Nātha Yogīs Haḍipā, Gorakhnath etc. practised control over the vital airs to gain some occult powers only. Their final aim was higher. It was the attainment of Śivahood, with Haṭha Yoga as the means. The vital airs are often termed as the Sun and the Moon. These terms have been used both in the Buddhist and Bramhinical texts of mysticism. There are other synonyms as found in the Caryāpadas. In Haṭha yoga Caṇdra (Moon) is the nerve on the left of the body and is known as '*Idā*' and Sūrya (Sun) is '*Pingalā*' on the right. They are also known as *Gangā* and *Yamunā* (the name of the two important rivers in India). An individual soul can attain Śivahood by abandoning the left and the right through Yogic practices and bringing them under control. Haḍipa makes the Sun and Moon his earrings i. e., in other words, he has controlled them. The Sun and the Moon are the symbols of day and night, the *Prāna* and *Apāna* or inspiration and expiration are the two important functions of the body, on which depend the notion of time. So when a Yogī controls

them, he subdues time and becomes a *Kālajayī Yogī*. By commingling the Sun and the Moon, so that they can no longer work independently, the Yogi's state of the mind goes beyond the reach of the senses, which is *Samādhi* or the final state of Yoga process.

This *Samādhi* is the final state of bliss, or the *Advaya* or *Yuganaddha* state as found in esoteric Buddhism. The word *Advaya* means a synthesis of all duality in the principle of unity or achievement of the non–dual state. This principle of non–duality was adopted by Luipā and others, who have given repeated warnings not to go either to the left or the right, but to follow the middle path. The middle nerve in the body is the most important nerve and is called the middle path by the Siddhācāryas.

The human body was conceived as a microcosm, in which everything found in the macrocosm has a parallel. In Hindu Tantrik Texts we find similar ideas. Śiva and Śhakti reside in the body, in the lowest of the nerve centres lies Śhakti in its dormant state, the Yogī rouses it and makes it follow the middle nerve (the Susumnā) and unite with Śiva in the highest centre (the Sahasrāra), the thousand petalled lotus in the head. Thus Śiva and Śhakti unite in *Samarasa* or *Advaya* state which is the *Yuganaddha* state of the Sahajia Buddhists. The nerves on the left and right in the human body, represents the principles of duality. The Yogi checks the separate functions of duality, and unites them with the middle nerve to function conjointly. This middle nerve or path leads the Yogi to 'truth', while the other two on the left and right lead him to pollution. When the two nerves are controlled, the *anāhta nāda* or spontaneous sound, within the recesses of one's soul can be heard. By the control of the nerves is really meant the *Apāna* wind which has a downward motion and the *Prāna* which has the upward motion should both be arrested by Yogic practice and then made to follow through the middle nerve and held there by a mudrā known as *Kumbhaka*. Thus the mind of the Yogī becomes steady, his breaths are suspended and the senses are controlled, and he achieves his final aim of attaining *Samādhi*.

The siddhas of Ancient India laid special emphasis on *Kāya–sādhana* or culture of the body. The Nātha Siddhas were no exception to this rule. To make the body free from impurities and thus be free from death, was one of the most important factors of the Nātha school. The final aim of the Nātha Siddhas was *Jīvan-mukti* or attaining liberation in this body, while living. This state of *Jīvan-mukti* meant immortality for the Yogī in a trans-materialised or pure body. With such a body a Yogī can go wherever he likes and act as he pleases. He can help his disciples in distant lands, by flying through air, or by transmitting his spiritual guidance over a distance of thousands of miles. A particular sect of Siddhas in Tibet are well known for such helps to their disciples.

The Raseśvara Siddhas in India, and some preceptors in the West, are known to have used chemicals to make the body immutable. *Rasāyana* or alchemy at one time had gained prominence all over the world. The Nātha Siddhas were known as a band of death-defying Yogīs who traversed the three worlds. In Nātha Cult, the actual use of chemicals is not mentioned, but reference of the Raseśvara Siddha is often found. It is, however, mentioned is the texts that nectar oozing from the Moon in the *Sahasrāra* centre in the head, where Śiva and Shakti unite, is drunk by the Nātha Yogīs to make them immortal. Thus the attainment of *jīvan-mukti* by having an immortal body through the practice of Haṭha Yoga was the final aim of the Nāthas. We find no such idea of a *Jivan-Mukta* Yogi in Sahajiā Buddhism, neither the idea of the culture of the body to attain the pure body or *Siddha-deha*. In the Caryāpadas the perfection of the body or *Kāyasādhanā* is considered as a means only for realisation of *Sahaja*. This Sahajiā Buddhism had once flourished in Bengal. The Pāla kings of Bengal built *Vihāras* (monasteries) and gave land grants to Buddhists. Paṭṭikēra which had been identified with Gopichandra's capital, had a *Vihāra* known as Kanakstupa. Tantrik Buddhist scholars Tilopā, Nadapā, Advayavajra, the nun Mekhalā, all of whom are mentioned in the list of the 84 siddhas flourished in Bengal under the Pālas.. Thus we may conclude that many of the authors of the Caryās, also lived and preached during the Pāla period. The Caryāpadas embody the tenets of Sahajiā Buddhism, which forbid the practice of *Āsana*, *Mudrās*, *Vandhanas* as prescribed by Haṭha Yogīs.

The nerve centres called the 'cakras' hold an important place in Haṭha yoga practice. Union of Śiva and Shakti is not

possible, if the yogī is unaware of the '*cakras*'. A yogī, who knows the six cakras and has been able to unite the dormant Shakti with Śiva (the process known as raising the Kundalini Shakti), is known as a *Kaula*. The Kaulas were Śaivas and not Buddhists. Matsyendra calls himself a Kaula in his treatise *Kaula-jñāna-nirṇaya*.

That the Nātha Yogīs were Śaivites can be proved from the sect mark of *Yoni-linga*, the organs of generation symbolising divine procreation, on their right fore-arm, and of '*tripundra*' (three horizontal lines drawn with ashes) on their forehead. The Nātha yogīs visit Śaiva shrines and pierce the cartilages of the ears to wear *Kundalas* (ear-rings) like Śiva. They wear a woollen holy thread from which is hung a *nāda* and *pabitri*, or a horn whistle and a brass ring which represent Śiva and Shakti. The Nātha Yogīs do not necessarily shave their heads and beards like the Buddhists. Neither are they strictly vegetarians; they smoke and use *siddhi* (hemp), which is the favourite intoxicant of Śiva. Matsyendra went to Nepāl dressed as a Śaiva Yogī to preach Śaivism. Above all Matsyendra was known as a fisherman and was associated with fish even as a yogī, while non-injury is a special feature of Buddhism.

The *mantra* of the Nātha yogīs is 'Śiva-Gorakh', and they call themselves descendants of Śiva, and are thus known as belonging to Śiva Gotra to the present day. Gorakh is deified as Śiva, but Matsyendra is deified in Nepal as Avalokitesvar. What can be the reason of this association of the first Nātha guru with Buddhism ? Gorakhnath and some other Nātha gurus have been also identifed with Buddhist Sahajiās, and on the other hand, we find the names of Buddhist siddhas Sriṅgāripāo and Ramanvajra, associated with those of the Nātha gurus, Gopīchandra and Gorakhnāth.

We have proved that the Nātha Yogīs were Śaivites, why then were there these confused identifications ? We may only suggest that the general similarity in practice and in rites and rituals between the Buddhist Sahajiās and the Nātha Yogīs resulted in these confusions. The Bengali writings of Luipā-Minanāth and the fact that Luipā belonged to 'Lohita' country in Kamarupa were also responsible for turning a Kaula yogī into a Sahajiā Buddhist.

We may mention here that while verses in old Bengali by Mīnanāth have been discovered, none has yet been found by Gorakhnāth. Gorakh's *Upadeshas* are commonly found in Hindi and Sanskrit; some scholars even claim Gorakh to be the first Hindi prose writer.

It is not true that the esoteric Buddhist cult, which drifted away from original Buddhism, later on transformed itself into a Śaivite cult or vice versa. The element of yoga as practised by both these schools, together with the rites and rituals were neither Buddhistic nor Brahmanic, they were of a common heritage. The similarities can also be traced in the Jaina Dohās (i. e. couplets) of the tenth century. The uniformity in spirit, as well as in form with the Buddhist Dohās of the same period, is rather striking. Aversions to scholarship and injunctions of religion as preached by the *Pundits* (the learned) are the special features of these Dohās. The motto is that Liberation can only be attained when the mind is fixed on Reality (नाथस्वरूपेणावस्थानम्)[1] and not by outward practices or knowledge of *Shāstras* (scriptures).

The esoteric yogic practices in India have a common background in the idea of the 'dual' and 'non-dual' state. To destroy the dual and the non-dual state and attain Reality or अद्वैतोपरि सदानन्दंदेवता [2] is the aim. It is only when the Yogī transcends the outer mental processes that he can know God as the experienced 'Reality' through his own intuition, which is called *Sahaja*. This idea is found in the Buddhist and Jaina Dohās and in the verses of the Nirgunis, like Kabir and Dadu. 'One-ness' with God is described as *Sahaja Samādhi* (i. e., attainment of the final state through one's intuition) by the Buddhist Sahajiās, and as *Samarasa* (i. e. realisation of the oneness of the universe amidst all its diversities) by the Nātha Yogīs. But the practice of the Nātha Yogis differ from that of the Sahajiā Buddhists, who endeavour to attain the non-dual state through the dual. The Nātha Yogīs aim to attain that which is beyond the dual and the non-dual state, which yogīs call the 'Parampada' (i. e. the Supreme Reality). In describing this state Jālandhar Nath in his Siddhāntavākya says द्वैताद्वैतरूपं द्वयत उत परं योगिनां शंकरं वा

---

(1) Goraksa Siddhānta Sangraha P. 10

(2) *Ibid, P. 10*

This state is beyond description as it is beyond the dual and the non-dual conception which are common, and so the yogīs call this state यादृशः एव तादृश एवेति सर्वविलक्षण एवैतादृशो नाथो महासिद्धानां लक्ष्यः i. e., "It is what it is" (vide Goraksa-Siddhānta Sangraha, p. 73.).

Another common background in mediaeval times was the idea of the human body being the epitome of the universe, thus naming the nerves and nerve centres in the body as rivers, mountains etc. The idea was to search for Truth within one's self. If God was to be found in the universe, we may very well look for Him within ourselves. This was the central idea of the preachings in mediaeval times.

The reverence of the preceptor or guru was another striking feature in mediaeval times, though the conception of different schools vary from one another. The Nātha yogī's guru is addressed as नादबिन्दुकलात्मने i. e., he in whom *nāda* and *bindu* have mingled together, such a gura is as great as Śiva. *Nāda* and *Bindu* are the audible and inaudible forms of sound, and as sound is taken as the basis of creation, the guru is considered to be as good as the Creator, and is honoured as such. This is the special feature of the guru in the Nātha cult. In Sahajiā Buddhism the guru is thought of in the form of *Yuganaddha* i. e., in the state of union with his consort (as that of the Buddhist icons).

Gopichandra's renunciation depict the unquestionable authority of the guru over his pupil. The rescue of Matsyendranath from evil company by Gorakhnāth while uttering the guru's name is another example where a guru, though fallen, is yet a guru to his disciple. Such is the high esteem in which a 'guru' was held by his *sishyas* or disciples.

Not only in the 'guru' aspect but also in some of their practices, the Sahajiā Buddhists thought of the *Yuganaddha-rupa*. But the Nātha Yogīs were strict celebates and avoided the company of women, examples of which we find in the ballads in Bengal and elsewhere.

The story of the great yogī Matsyendra, being ensnared by the women of Kadali in Assam, only shows that worldly pleasure leads a man to death, his forgetfulness of 'yoga' shows, we are by nature forgetful of our immortal self. The women of Kadali represent the snares of everyday life. The story is an allegory, showing man's oblivion of his true immortal state. Gopichandra's renunciation also shows that the Yogī is in search of 'truth' and 'immortality' and as such women are thought of as hindrances on the path of Yoga.

Thus from various aspects the difference between the Sahajiā Buddhists and the Nātha Yogīs is easily discernible, yet Luipā and Matsyendranāth are thought of as identical. Luipā wrote the Dohās of the Sahajiā cult, while Matsyendra called himself a *Kaula*. Rajmohan Nātha suggests that there were two Matsyendras, one was also known as Luipā and wrote the Caryās and *Kaula-jñana-nirṇaya* and advocated *Sahaja*. The other was Matsyendra-Minanāth who was the first guru of the Nātha cult, and adhered strictly to Nātha-Yoga practices.

We would like to point out that in the *Kaula-jñāña-nirnaya* both the names Minanāth and Matsyendranāth are found in the colophons, and also from different copies of 'Akula-Vira-Tantra' MSS. they have been proved by Dr. P. Bagchi to be identical persons. Probably Rajmohan Nātha has overlookd this fact. It is true that the doctrine ascribed to Luipā is the 'Sahaja' way, as opposed to Matsyendra's difficult practices but Matsyendra has also described the 'Sahaja' state in his *Akula-Vīra-Tantra*. So not only Luipà, but Matsyendra also advocates *Sahaja*. In the vernacular literature of the Nātha Yogīs we very often find mention of *Sahaja*. This 'Sahaja' is the same as the '*Sahaja*' of the Sahajiā Buddhist Dohās. But the '*Sahaja*' of Matsyendra school is the union of Śiva and Shakti, which was known only to *Kaulas* who were Śaivas. So there is no reason to call the Nātha-Yogīs Buddhists.

It is a fact that since the advent of Mahayāna Buddhism in this country, in spite of differences in views, there was an innate harmony of all religious creeds. The Nātha doctrine had many ideas in common with the Sants, the Sufis, the Sahajiā Buddhists and others. In determining the special features of the Philosophical Doctrine of the Nātha Sect and in following the steps of their 'sādhanā' (practice), I have taken help mainly of the authentic texts belonging to the Nātha school of yogīs. The Tantric practices and also the

Upanishads have partly helped me to come to a decision regarding the practice of the Nātha yogīs. These Nātha yogīs were a mystic sect, who kept their doctrines and practices a secret amongst their disciples. So there is no other way but to take the help of their texts and that of the other schools by way of comparison to determine the correct philosophical doctrine and the practices of the Nātha Sect.

Texts Belonging to the Sect and their Importance

The texts belonging to the Nātha Sect are mostly unpublished and are lying scattered, unknown and uncared for, in different places of India. At one time the Nātha gurus travelled from one end of India to the other, so a patient search for MSS. may yield wonderful results, and my humble attempt in this line has not been futile. Of course it is a well-known fact to scholars that it is extremely difficult to find positive documents of mystic sects and also judge the authenticity of the authors. The texts I have so far gathered are from Jodhpore, Hardwar, Benaras, Tanjore and Madras. These texts are full of incorrect readings, yet they are being published with certain notes in the hope that the doctrines may be brought to light. Even if authorship be disputed in some cases, there is no doubt that the texts belonged to the Nātha Sect. The language is not strictly grammatical, but this was apparently done on purpose, as it was easily understood by all. The Sant poets also followed this policy of preaching in the popular language, which was in their case Hindi. In Gorakhnath's verses a mixed Hindi, partly Rajasthani and partly Hindusthani, is found; this was popular all over Northern India.

Matsyendra's verses were in Old Bengali, as discovered and published by Shāstri. The work is a collection of verses by Sahajiā Buddhists, and Shāstri speaks of Nāthism as another school of Tantric Buddhism. [1]

The language of these verses was unique and was known as "intentional speech", in which the esoteric doctrines were preached. Scholars have established the dates of these verses as between the tenth and twelfth centuries; the authors'

---

(1) Introduction to Modern Buddhism and its followers in Orissa—by N. N. Vasu.

names appear in the list of the 84 siddhas. These verse writers were known as Siddhācāryas and were mostly Buddhists, so Shastri published them as "Bauddha Gān and Dohā", (i. e., the songs and couplets of the Buddhists); Bagchi published some MSS. by Matsyendranath under the caption "Kaula-jñana-nirṇaya".

Gorakhnath's "Siddha-Siddhānta-Paddhati" is now being published with some other texts, belonging to the Nātha Sect. "Siddha-Siddhānta-Paddhati" is mentioned in "Haṭh-Yoga-Pradipīkā" as being uttered by Sree Gorakhnath and this tradition is still held by the sect. For obvious reasons this has remained a sealed book to the layman, though it was published by the Nāth-Bramhacharyāsram at Hardwar; it was meant only for the members of its own mystic sect and is unavailable. Repeated requests by Dr. Gopinath Kaviraj and Dr. P. Bagchi for a copy of the book have been fruitless. In 1942 my diligent search was rewarded in the form of a transcription of the Ms. A scholar, Sree Giridharilal Vyasji of Benaras, had been to Hardwar, mixed with the yogīs, earned their favour and thus obtained a copy of the book. Śree Vyasji had a vast library and helped me with books whenever I needed them. I am deeply indebted to him also for the transcription of "Siddha-Siddhānta-Paddhati". Since then I have serched and obtained copies of MSS. of the same Siddha-Siddhānta-Paddhati from Jodhpore and Tanjore. In the Tanjore copy, after the colophon are given four lines in praise of god Rama.

Jodhpore was once a very influential centre of Nāthism. Maharaja Mansingha of Jodhpore had himself written sixteen books on Nāthism and had several others written by his court poets about the middle of the nineteenth century. Dr. Singh gives the list of as many as twenty-five Hindi works about Gorakhnath and his cult as mentioned by the state library, Jodhpore. The Maharaja made a collection of Gorakhnāth's books and verses, a detailed note of which can be obtained from the Report on Search of Hindi MSS, 1902, Banaras University.

In Tanjore the Ms. is found in Telegu script, a copy of which has been obtained by me, together with another MS. *Yoga-Mārtyanda*, by Sree Gorakhath. The very existence

in South India of MSS. belonging to the Nātha Yogis of Northern India, proves the influence these yogis exerted throughout India.

My present collection consists of the following:—

1. Slddha Siddhānta Paddhati by Gorakhnāth from Jodhpore.
   Do. Do. Do. by Gorakhnāth from Hardwar.
   Do. Do. Do. by Gorakhnāth from Tanjore.
2. Yoga Viṣaya by Matsyendra from Madras.
3. Amaraugha Probodha by Gorakhnāth from Madras.
4. Yoga Mārtyanḍa by Gorakhnāth from Tanjore.
5. Gorakh-Upanishad — Jodhpore.
6. Matsyendra-ji-kā pad — Jodhpore.
7. Bhartṛihari-ji-kā Sabdi — Banaras.
8. Chirpat-ji-kā-Sabdi — Banaras.
9. Gopichandra-ji-kā Sabdi — Banaras.
10. Jālandhar-ji-kā Sabdi — Banaras.

In 1951, at Poona, through the help of Principal S. V. Dandekar, I secured a Marathi Drama, partly written in Hindi by B. Varve. In this drama Gorakhnāth is telling Kanifa about Gopichandra the king of Sundarpur, near Bengal. Gopichandra has confined Jalandhar in a well. Kanifa on the other hand tells Gorakh that his guru, Matsyendra, is attracted by the queen Parimala of the ladies' country in Māliyal. Gorakh says, "Well, you go to Bengal in search of your guru and I shall rescue my guru from Māliyāl and come to Sundarpur". They wish good-bye with the words *Adesh, Adesh* (the usual custom with the Nātha Yogīs).

In this drama we find names of places and of the queen which are unknown in Bengal; otherwise this drama is not of much value and is comparatively new.

A copy of the MS. of 'Atmabodh' though obtained from Jodhpore, is not being published in this volume, as it is to be found in Dr. Barthwal's 'Gorakh-Vāni' in Hindi. A list of another ten books has also been obtained by me, viz., Abhayamātra, Kafērbodh, Pransaṇkali, Sriṣṭipurān, Saptabār, Narvébodh, Soḍastithi, Sikṣadarsan, Brahma jñāna Panchamātra. But most of these have been already published by Dr. Barthwal in his Gorakh-Vani. Kabirbodh has been mistakenly published as a work of Kabirpanth. A pamphlet describing twentyfive pictures relating to the MS. Siddha-Siddhanta-Paddāhati, which were drawn in the reign of Maharaja Mansingh of Jodhpore in V. S. 1881 (1824 A. D.), has also been obtained by me. I am indebted to Professor P. L. Nag of Jodhpore in helping me to obtain them.

In 1947, I found at the Darbhanga Raj's Sanskrit Library two MSS :—

(i) Goraksa Siddha Sābar ;

(ii) Atreya Gorakhsa Samvāde Satmopadēsha

but I did not have them copied, as they did not seem to be very old or important.

In the same year Dr. S, K. Belvalkar went to Nepal and very kindly looked up on my behalf the Nepal Durbar Library, and found the following MSS. :—

(i) Siddhānta Sāra Paddhati ;

(ii) Siddhānta Sāra Saṁhita ;

(iii) Haṭa Dīpikā:

In the library of the Rajaguru Pandit Hemraja, however, Dr. Belvalkar found the following MSS. in Newari characters :—

(i) Gorakh–Satakam .. pp 1–19

(ii) Yoga–Satakam .. pp 1–16

(iii) Gorakh–Satakam
(another copy) ., pp 1–14

(iV) Tatwa Sāra by Matsyendra

(V) Jnāna Sāra by Matsyendra

I tried to obtain copies of the last two but have been unable to secure them uptill now. Scholars interested in this subject may do so and study them.

In publishing this volume the idea is to bring out the importance of the MSS. relating to the Nātha Sect, and at the same time to rescue the texts from perishable materials. At this age a better understanding of the rites and rituals of the sect, which once held great sway over India, is also necessary. The works are mostly known to be of Gorakhnāth, the foremost yogī of mediaeval India and the most powerful of the Nātha Sect.

---

(1) Nirguna School of Hindi poetry — Barthwal, P. 281

The Siddha-Siddhānta-Paddhati contains a brief exposition of the form of Yoga, which is associated with the name of Gorakhnāth. As such, it is a valuable work, though cryptic in character. Except from Hardwar, as previously mentioned, no further attempt has been made to publish and preserve this original and authentic work.

In publishing this volume I have taken the MS. from Jodhpore as my model, for two reasons—

(i) as it is still unpublished ;

(ii) as it contains many more details regarding the names of books of the Nātha Sect, etc. than the copies from Hardwar and Tanjore.

The different versions secured of the same MS. for collation, all bearing the name of Sree Gorakhnāth in the colophons, have been made use of and the variations are mentioned in the footnotes. An abstract of the above MS. was compiled by one Balabhadra at the bidding of Krishnaraja, but the date of compilation is unknown. This abstract known as " Siddha – Siddhānta – Saṇgraha " was published from Banaras under the auspices of the Saraswati Bhawan and ably edited by Dr. Gopinath Kaviraj, over twenty--seven years ago. Since then no further attempt has been made to publish the original. I have also taken the help of this abstract in some places.

The texts are inaccurate in many places. There are unnecessary repetitions, ambiguity of expression and frequent violation of the rules of grammar. But I have not taken much liberty of correcting them, though some corrections are given within brackets. I hope this attitude will be appreciated by the readers and allowances made for such defects.

The Probable Dates of the Texts

The date of composition of Matsyendra's Bengali verses have been established as the tenth century A. D. According to Dr. H. P. Shastri who collected the verses from Nepal, the verses were composed in the ninth century, but authorities differ in this matter and place them between the tenth and twelfth centuries. Matsyendra's 'Kaula–jñāna–nirṇaya' belongs to the eleventh century ; it was written in old Sanskrit, and was not strictly grammatical.

The MSS. published in this volume are also written either in the old form of Sanskrit or an old form of Hindi, which is partly Rajasthani and partly Hindusthani.

It is difficult to ascertain the dates of these MSS. as in the colophons the original dates of composition are not given, but only the dates when the scribes have copied them. But the probable dates of the texts will be between the fourteenth and seventeenth centuries, the time when the leaders of the sect had finished preaching their cult and had passed into oblivion. It was only then that their disciples became eager to preserve their teachings in writing.

Of the already published books belonging to the Nātha sect, 'Gorakhbodh' is written in an old form of Hindi and is reported to date from the fourteenth century[1]. Another book 'Haṭha-yoga Pradīpikā' by Svatmarma Muni probably belongs to the fourteenth century but certainly not earlier[2].

In 'Haṭha Yoga Pradīpikā' we find Sree Gorakhnath mentioned as the author of 'Siddha-Siddhānta-Paddhati' so it must have been written earlier. A long list of yogis preceding the author of 'Haṭha-yoga-Pradipika' is also given by him; there we find Matsyendra, Gorakh, Cauraṅgi etc. mentioned.

The copies of the MSS. collected by me belong to a much later date however. The present edition of 'Siddha-Siddhānta. Paddhati' is based on the collation of the following:—

I. (a) **MS. from Jodhpore** Library, Sardar Museum. Complete up to the sixth Upadesha, written in Devnagri, contains about 60 pages of MS. Author-Sree Gorakhnath.

Copies by Balaram Sadhu in V. S. 2002.

Reference of this is given by me as (यो)

(b) **MS. from Tanjore.** This MS. is in fairly good condition, After the colophon are given four lines in praise of god Rama. Burnell's catalogue N0. 9895C,

---

(1) Tessitori, E. R. E., Vol. XII., P.-834

(2) Indian Historical Quarterly, Vol. XVI., 1940 Article on date of Haṭha-yoga-Pradipikā by P. K. Gode.

The left column palm-leaf MS. of 73 leaves, size 9" X 1½", 5 lines to a page, of Siddha-Siddhānta-Paddhati is one of the three works contained in a single MS. written in the same hand, and in one of them the scribe calls himself "Seetārām". In another MS. copied by the same scribe, the date is given as Saturday, the second phase after the New Moon in the Mithuna month of the year Pramadi. The last Pramadi was 1939 and the MS. must be 4 X 60 = 240 years before that to judge from its appearance i. e., 1699 A. D. In 1699 the Jyestha New Moon fell on a Thursday, so the dwitiya was on a Saturday. Therefore the MS. must also have been written about that time.

The script of the MS. is Telegu; the number of granthas in it are 700, but 550 according to Burnell's catalogue. This has not been printed.

The above information has been supplied by Sr. K. Vasudev Sastri, B. A., the Pandit for Research, T. M. Si Library, Tanjore.

Reference of this is given by me as (तं)

(c) **Copy from Hardwar.** Transcription, character Devnagri, complete in six Upadeshas; Sree Gorakhnāth is mentioned in the colophons as author. In this copy there is an extra sloka on Haṭha Yoga, which is not found in (a) or (b).

Reference given by me as (ह)

(d) Sihdha-Siddhānta-Saṇgraha by Balabhadra; Edited by G. N. Kaviraj; S. B. S. No. 13, Banaras, 1925.

Reference given by me as (का)

The following short description can be given of the other MSS.;–

II. **Yogavisaya** by Minanātha.

Obtained from Govt. Oriental MSS. Library, Tirupati Madras. MS. No. D. 4367.

Number of granthas — 60
Number of pages — 4

This work describes how salvation may be attained through practice of yoga.

III. Amaraugha Prabodha. by Goraksanātha, (from Tirupati) Madras. MS. No. D- 4339.

Number of granthas — 125
Number of pages — 9

This is a short treatise on Laya Yoga, Haṭha yoga, Mantra yoga and Rāja yoga. Its aim is to make a man fit for Rāja yoga, which is held to be the highest kind of yoga.

IV. **Yoga Mārtyanda** by Gorakhnāth is a right column palm-leaf MS. in Telegu Script, consisting of 17 leaves, (size 8–7/8 " x 1½ "), 6 lines to a page and 250 granthas. Complete. Not printed.

In Burnell's catalogue N0. 9911.

See Descriptive Catalogue of Sansksit MSS. V01. XI, 1931. Editor P. Sastri, B. A. (Oxon.)

The Tanjore Maharaja Serfoji's Saraswati-mahal Library, Tanjore.

V. **Gorakh Upanishad.** About 12 pages of half foolscap size, the copy has been obtained from Jodhpore.

VI. **Matsyendra-ji-ka Pad.** Copy from Jodhpore.

VII – X. **Chirpat, Gopichandra, Jalandhar** and **Bhartrihari-ji-ka Sabdi** from Banaras in the collection of Sevadas–ki–vani, MS. No. 873.

Date of compilation: 1856 Sakāvda.

Seen at. Nāgri–prachārini Sabhā, Nawabpura, Gorakh Tilla,
Banaras.

SUMMARIES OF THE IMPORTANT TEXTS, WITH SOME CRITICAL NOTES.

1. SIDDHA-SIDDHĀNTA-PADDHATI.

This MS. has the name of Sree Gorakhnāth in the colophon of each chapter called *Upadeśa*. The work is written in couplets and there are six *Upadeśas*. Quotations are made from various texts of the Nātha Yogīs, and the following subjects are treated :—

Upadeśa I. — Origin of the body : — पिण्डोत्पत्तिः.
Upadeśa II. — Discussion of the body : — पिण्डविचारः.
Upadeśa III. — Knowledge of the body : — पिण्डसंवित्तिः.
Upadeśa IV. — The foundation of the body : — पिण्डाधारः.
Upadeśa V. — The Union of the body with the Supreme Reality : — पिण्डपदयोः समरसकरणम्.
Upadeśa VI. — The definition of an Avadhuta Yogi : — अवधूतयोगीलक्षणम्.

Summary of Upadeśa I.

The Nātha Yogīs believe that in truth there is no such thing as Creation ; yet for human conception this work deals with it. The Supreme Reality evolves Itself through six stages into a material organism, known as Creation or सृष्टिः. But the Supreme Reality which is called *Anāmā, i.e.*, the Nameless One, has by itself no power of Creation ; it is *Śakti*, the Prime Power, which is at the basis of Creation, working with its five evolutes निजा, परा, अपरा, सूक्ष्मा and कुण्डली. Anāmā is the noumenal aspect, while Śakti is the phenomenal aspect of world activity. Each is powerless to create, without the help of the other. (*This Anāmā*, also known as *Parampada*, remains for ever complete or पूर्ण inspite of creation with its help. *Anāmā* is in other words the Infinite ; so it is like subtracting infinity from infinity, the result being infinity).

Now each of the *six piṅḍas* or bodies through which the *Anāmā* evolves itself, has five factors, and each factor has five qualities. Thus each *Piṅḍa* has twenty-five qualities, known as *Tattvas.*

The six stages through which one has to pass are known as *Parā, Anādi, Ādi, Mahāsākāra, Prakṛti* and *Garbha piṅḍas.*

The physical body, with which we are familiar, represents the last stage, *i.e.*, *Garbha piṅḍa*; the other five *piṅḍas*, being progressively subtler states of the *Garbha piṅḍa*. All these stages are described and the different stages of the embryonic growth in the mother's womb are also given.

The human body also consists of twenty-five qualities, and as such it is known as *Jīva* (1.54). Liberation is sought by *Jīva* only when he knows he is a part and parcel of Śiva. It is then that he seeks the Supreme Reality or the *Parampada* of the Nāthas and is eager for union with Him. So *jīva* must know his own origion and nature. With this idea in view Gorakhanāth described how the six *piṅḍa* are created and *Jīva* formed, and what is Śiva. The Mahāsākāra *piṅḍa* is Śiva, and from Śiva we have Bhairava, Śrīkaṅṭha, Sadāśiva, Īsvara, Rudra, Viṣṇu and Brahmā, known together as the eight incarnate beings or मूर्त्यष्टकम् (1.36).

From the last aspect of Śiva or from Brahmā's *avalokana* we have the union which produces Jīva in the *Garbha piṅḍa*. Thus from Śiva we have Jīva in six stages. (So Jīva can attain liberation from human birth if he so desires, and be in union with Śiva. This is the philosophy of the Nātha Yogīs.)

In this chapter the gross and subtle bodies of man are also described. The five qualities of speech viz., parā, paśyanti, madhyamā, Vaīkharī and mātṛkā, the moon's seventeen *Kalās* (digits), the sun's twelve *Kalās*, the ten nerves and the ten vital airs or *vāyus* in the body are mentioned. These are worth noting.

Notes: In the Hardwar copy an additional couplet on Haṭha Yoga is given (vide foot-note No. 26 on 1.68 of Siddha Siddhānta Paddhati). While nine *Vāyus* (vital airs) are mentioned in the Hardwar copy, the additional name of Udāna Vāyu is found in the Jodhpur copy which has been printed here. That परशिवः is जातः from शक्तिचक्र is found in different forms in the different copies as under :—

शक्तिचक्रक्रमेणोत्थो जातः in Jodhpur and Tanjore copies. (1.14)

शक्तिचक्रक्रमेणोत्थो जातः in Hardwar copy. (1.16)

शक्तिचक्रक्रमेणैव जातः in Banaras copy.

क्तिचक्रक्रमेण तज्जातः is perhaps better.

Summary of Upadeśa II.

The real Yogī must know the inner environments of the body. This chapter, therefore, deals with the nine nerve-centres, sixteen supports or *ādhāras*, the three *laksyas* (points of concentration) and the five *vyomans* (firmaments), which are all located in the body. Concentration on the nerve-centres known as *Cakras*, confers on the Yogī superhuman powers. The various *pīthas, bandhas* and some *mudrās* mentioned in this chapter may suggest some connection with the Buddhist Vajrayāna School, specially the Vajrolī Mudrā (2.13). In the Banaras copy of Siddha Siddhanta Sangraha *Vajrolī* Mudrā is mentioned as Vajrolikā (2.18) and the *blūcakra, nirvāṇacakra* and *ākasācakra* are called *ghantikā, monolaya* and *brahmacakra*.

The *Bhramara Guhā* which is mentioned in connection with the *Vajrolī mudrā* is an important factor, as it is from this place in the lower region that *Samādhi* starts. The Santa poets, Kabir and others, also speak of the *Bhramara Guhā*, but the location is different; they describe it to be beyond the *Sahasrāra* or *Brahmarandhra* which is in the highest cerebral region.

Additional Note: The six nerve-plexuses (Ṣatcakra) well known in Yogic practices, are *mūlādhāra, svādhiṣṭhāna, maṇipūra, anāhata, viśuddha* and *ājñā*, but the Nātha Yogīs have added to this list, three more, *tālu, nirvāṇa* and *ākāsa*. This Tālucakra is important, as at this place there is the Ghantikāliṅgamukha (the uvula) and the Rājadanta or the tenth door of the Śaṇkhiṇī nerve. Here the Yogī meditates on '*Surya*' (the void) and his mind merges in it. It is again at this point that the nectar flows from the moon and the Yogī turns his tongue backwards (known as Khecarī mudrā (and saves it from falling into the destructive fire, situated in the navel). By this *mudrā* the Yogī attains immortality and Śivahood. The physical body is made up of five factors as has been described before (1.61) viz., Karma (activity), Kāma (desire), Candra (the moon), Sūrya (the sun), Agni (fire). Of these the primary elements are the Sun and the Moon. The Sun and fire are generally held to be the same. The moon represents the quintessence in the form of juice and possesses the *nivṛtti kalā* (digit) which is the digit of nectar (1.64). Hence the attempt to save the nectar from the moon falling into the fire or sun.

The Ākāśa-cakra is called Brahmacakra in the Banaras copy. It is where Śunya is meditated upon while uttering the Haṁsa mantra. There is some difference regarding the number of petals in the lotuses of the cakras. The scheme of the Siddha-Siddhanta-Paddhati is not exactly the same as the usual one in practice. So I think a comparative table will not be out of place.

THE NERVE PLEXUSES

The usual names in Yogic texts.	*Names found in S. S. Paddhati*	*Names found in S.S. Sangraha (Banaras copy.)*
1. Mūlādhāra	Brahmacakra (triangular) (Kāmarupa Pītha)	Brahmacakra (Kāmarupa Pīṭha)
2. Svādhiṣṭhāna	Svādhiṣṭhāna (six petalled) (Uḍḍiyāna Pīṭha)	Svādhiṣṭhāna (four petalled) (Uḍḍiyāna Pīṭha)
3. Maṇipūra	Nābhicakra (Kuṅḍalinī with 5 coils)	Nābhicakra
4. Anāhata	Hṛdayādhāra (eight petalled)	Hṛdayacakra
5. Viśuddha	Kaṅṭhacakra Tālukacra	Kaṅṭhacakra Tālucakra
6. Ājña	Bhṛūcakra	Ghanṭikā
7. Sahasrāra	Nirvāṇacakra (Jālandhara Pīṭha) Ākāśacakra (16 petalled) (Pūrṇagiri Pīṭha)	Manōlaya Brahmacakra.

Notes :— It is interesting to note that in the Sangraha the first and the last cakras are both called Brahmacakra. Under the first Brahmacakra which is a three-folded triangular region, there is a *kāṇḍa* (nerve-root) where Śakti is located. The *Kāmarūpa Pīṭha* is located here. The other pīṭhas are shown in the table above. The usual *ājñā* or Bhrūcakra is not mentioned in this copy ; instead we find 'Ghaṅṭikā.'

Sahasrāra, Nirvāṇa and Manolaya in the above table have more or less the same significance, as it is here that the Yogī attains liberation and his mind is absorbed in the Parampada.

Another point of interest is that the Kuṅḍalinī in the Nābhi-cakra is stated to have five coils instead of the usual eight.

The sixteen *ādhāras* (supports) on which the mind is to be fixed for attainment of different results are described. The three *lakṣyas* or points of concentration and the five *vyomans* (firmaments) lead one to various stages of purity and perfection. The āsanas (postures) and the eight Yogāṅgas (different stages of Yoga) all help the Yogī in attaining Samādhi (*i.e.* fixation of the mind on the Supreme Spirit).

In this Chapter there is a definition of the real Yogī, (2. 61).

नवचक्रं कलाधारं त्रिलक्ष्यं व्योमपञ्चकम् ।
सम्यगेतन्न जानाति स योगी नामधारकः ॥ ३१ ॥

i.e., One must be familiar with the nine cakras, sixteen ādhāras, three lakṣyas and five vyomans properly in order to be a Yogī in the true sense.

Summary of Upadeśa III.

This chapter deals with the knowledge of the body and shows the identity of the microcosm with the macrocosm *i. e.*, whatever exists in the outside world is present also in the human body. Thus the seven nether worlds are located in the portion of the body below the bottom of the spinal column, and the twenty-one in the upper region of the body. The place of Śiva is in the *Tāludvāra* (uvula) (3.5). The *Lambikāmūla*, *Śriṅgāra*, *Trikūṭa* are all described in this chapter. In (2.27) we find 'Gollāṭa' (Hardwar copy) or 'Kollāṭa' in (Jodhpur copy) mentioned. The nine *khaṅḍas* (Bharat, Kashmir etc.) are in the nine avenues. The hills, rivers, planets, devas, siddhas, the sun and the moon (these are the two eyes), clouds (these are the tears), creepers, plants &c. have their counterparts in the human body. What is our happiness is Heaven, our sorrow is Hell, our *Karma* is what binds us to this world, but for which we may attain *Mukti i.e.* liberation. When one's mind does not register any sense-impression, it is then only that one is united with Śiva. Be such a person awake or asleep, he is always enlightened about himself. Liberation and peace are achieved by such a person *i. e.*, he who has realised the identity of the world with himself. Moreover, the *Paramātmā* is manifest in every human soul. This is how the knowledge of the body is gained.

Note : The nine chakras are also mentioned in the *Yoga-Viṣaya*, which is given later on. In this we find the mention of *gollāṭa* and not *kollāṭa*.

Summary of Upadeśa IV.

The fourth chapter treats of the support of the body which is Śakti. Thus Śakti is called *piṅḍādhāra* and is all pervading. The different aspects of Śakti are described. Śakti is both *kula* and *akula*. *Kula* is the revealed form, and *akula*, the unrevealed. Thus *kula* is the *kārya* and the *akula* is the *kāraṇa* or *nimitta*. When Śakti is unruffled and quiet, it is same as Śiva or *akula*. In her revealed form Śakti is fivefold, *parā, bhāsa, sattā, ahantā* and *kalā*.

Akula is unique in the sense that it assumes *kula*, thence descends into *vyavahāra i.e.*, service (4.12). But Śiva without Śakti is incapable of creation (4.13). This couplet is quoted from Vāmakeśvara Tantra, as mentioned in the Jodhpur copy. from Śiva we have Śakti, who manifests herself in various forms and then again Śakti rests in Śiva (4.12).

Additional note : In the *Kaula-jñāna-nirṇaya* by Matsyendranath in Chap. II we find that at the time of destruction the Śakti merges into Śiva, who Himself is then merged into the Kriyāśakti. The two aspects of Śakti, which are *Kriyā* and *Icchā* merge into Jñāna Śakti. In this state it is the ultimate Śiva or परःशिव who alone remains. The world then ceases to exist. We may note here that this is the reverse of Creation, which has been described in our text *Siddha-Siddhanta Paddhati* Upadeśa I.

What is then the *Parampada* and who is Śiva? The *Parampada* which we have described as *anāmā* before has no *kāraṇa bhāva* in it, but Śiva who is *akula* has the *kāraṇa* *bhāva* underlying in it ; thus it can manifest Itself as *kula*. This is the difference between *Parampada* (*anāmā*) and *Śiva* (*akula*). There is a quotation from Lalitasvacchanda (4.11) which says that akula and kula are essentially one ; so after manifestation the kula merges into the akula (4.12).

Kula is both static and kinetic, or *aprabuddha* and *prabuddha* (4.14). As the support of the body Śakti is known as *Kuṅḍalinī* ; she is either asleep in a coil in its *aprabuddha* state, or awake in its *prabuddha* state. The Yogī who aims at the purity and stability of his body awakens the *Kuṅḍalinī* and as such the Śakti is called *piṅḍasaṁsiddhikāriṇī* (1) in its kinetic aspect or the conscious aspect.

The Primal Śakti is one, but she becomes manifest as minor Śaktis in the different nerve centres. The Śaktis, though really one (4.17), those at the *Mulādhāra, Hṛdaya* and *Sahasrāra* are respectively called the अधः, मध्य and ऊर्ध्व Śaktis or kuṅḍlinīs. The first or adha keeps one attached to the outer world. The second or madhya Śakti is twofold, one being lower or gross and the other higher or subtle. Then the third ūrdhva śakti leads one to the attainment of Parampada (4.16).

Owing to the upward tension, effected by the so-called *mulādhāra bandha*, the Śakti rises upwards (4.18). The creation and dissolution of the world follow from the expansion (प्रसर) and contraction (संकोच) of this Śakti who is known as the *Mūla* or the Root of the Universe (4.19)

Note : In this chapter there is one important factor which should be noted, namely that the *Madhyakuṅḍalī* is twofold, one being lower and gross, while the other higher and subtle. The word स्वप्रसारचातुर्यतया (4.21) in connection with the gross aspect signifies the 'ukāra' of Tantricism.' That 'ukāra' is the manifestation or उन्मेषभाव of the *Jñāna* of Śiva. As in its gross form it is the support of the world and is *sākāra* it has स्वप्रसारचातुर्य. In her subtle form she is *nirākāra*. The siddhas rouse this to attain salvation. The stability and purity of the body देहसिद्धि is possible only when she is roused.

Such are the different aspects of Śakti, although he is one with Śiva.

शिवस्याभ्यन्तरे शक्तिः शक्तेरभ्यन्तरः शिवः ।
अन्तरं नैव जानीयाच्चन्द्रचन्द्रिकयोरिव ॥ २६ ॥ (५.२६)

The difference between Śiva and Śakti is unreal and is due to our ignorance.

Summary of Upadeśa V.

This chapter deals with the manner in which the *piṅḍa* or body may be equilibrated with the Supreme Reality or the *Parampada*. This equilibrium is known as *samarasa*, but one has to know all about the different *piṅḍas* before one can attain this stage. How is this knowledge to be attained? Discussions and reasonings will lead one nowhere; it is only through the Grace of the Guru that knowledge of Self and Parampada is obtained (5.3, 4) and equilibrium attained. The Grace of the Guru, which is something beyond words, enables the aspirant to shake off all the *siddhis* he has attained and realise the निरुत्थान state and obtain union of the body with *Parampada* (5.7). When the self is revealed, there is supreme delight, and there arises a consciousness of pure and eternal joy (5.8). This is, the highest state in which the Yogī realises the non-dual state of the Self and the Parampada.

A Yogī who aspires for such a state should wear the *śaṅkha* and *mudrā* and stay in a secluded place, but he should not attach too much importance to the outer symbols.

After the Union the Yogī conquers death and decay, has the knowledge of everything and all *siddhis* come to him automatically (5.33 etc.). But all this is unattainable without the aid of a *Sadguru*, who is held in high esteem by the Nātha Yogīs. There is no one greater than the Guru (5.63). The last verse which is important says that the *Sadguru* can show in an instant the *Parampada* which is otherwise, unattainable by the aspirant (5.66, 80).

Summary of Upadeśa VI.

This chapter gives the distinguishing characteristics of an *Avadhūta* Yogī who alone can be deemed to be a siddha. Such a Yogī is free from all bondages and has complete control over all the senses, the mind and the body.

In order to give the reader an idea of the comparative superiority of an Avadhūta Yogī to the Siddhas of the other sects the author says that he combines in himself the attainments of the Siddhas of all the sects known by different technical names (VI 34-71). It is an Avadhūta Yogī who initiates a pupil into the doctrine of the Nātha Yogīs. That doctrine combines in itself the good points in the doctrines of all the systems of philosophy and it is such an Avadhūta who is eulogised as a *Sadguru*. (VI. 72).

Additional Note: In the Banaras edition of *Siddha-Siddhanta-Saṅgraha* there is an additional chapter which we do not find in the MSS. of *Siddha-Siddhānta-Paddhati*. This seventh chapter deals with the siddhis which a Yogī can attain but which he should disregard if he wants to attain the parampada.

---

2. YOGA VIṢAYA.

This is a MS of a work by Matsyendra (Mīnanātha) as gathered from its colophon. The Guru who is held in high esteem is described therein as भावनातीत. He alone can show the right path to his disciple. The disciple must have faith in his Guru, and must have good qualities. When the difference between the Guru and his *Śiṣya* disappears, then the relationship between the two is that of समसिद्धि *i.e.*, equality (I.6).

The author referring to the nerve centres of the body says that a Kaula knows the six centres which are the *ādhāra, svādhiṣṭhāna, maṇipūra, anāhata, viśuddhi* and *ājñā* (1.8). The place of Niranjana is beyond the cakras *i.e.*, चक्रातीत (1.10).

The author also describes the main nerves, and having given the locations of अ, उ and म of *omkāra* says that by pronouncing them realisation comes and the three *granthis* of Bramhā, Viṣṇu and Rudra are broken.

N. B.: The most important feature of this MS is the names of the nine *cakras* beyond the *ājñā*, viz. *Trikūṭa, trihaṭa, gollāṭa, śikhara, vajra, omkāra ūrdhvanākha* and *bhruvormukham* (1.20). Either by contracting the *ravi* (sun) or by piercing these nine cakras the 'moon' can be seen (1.20-21).

The eight names given to the eight coils of the *Kuṅḍalinī*, are mentioned in 1.22. By awakening the *Kuṅḍalinī*, the nine doors are closed and the *vajra-gumphā siddhi* attained (1.23).

When the sound, *i.e.*, नाद is heard in the *Brahmasthāna*, the *śaṅkhinī* nerve showers nectar ; thereby the six cakras are purified (liberated) and 'knowledge' is manifested. By this 'lamp of knowledge' one can know God, and on knowing Him one should offer to Him the 'flower' which is his mind and thus worship Him. God should be known as the Self, because the formless is manifest everywhere in form. Also a man by breathing 1600 times a day, utters the *haṁsa* mantra, thereby saying "I am He" (1.29). Śiva resides in the space between the eyebrows in the form of *jyoti i.e.* light and the *brahmasthāna* (mentioned above) is free from either heat or cold.

3. AMARAUGHA PROBODHA

This MS. is that of a work by Gorakhnāth. It mentions the names of Ādināth, Mīnanāth and Chauraṅgīnāth as *siddhas.*

The distinctive features of the four yogas, *laya, haṭha, mantra,* and *rāja* are mentioned. The *rājayoga* is divided into two sections — *oṡadhi* and *ādhyātmaka.* Haṭha is also of two kinds. Perfection and stability of the body or देहसिद्धि cannot be attained without *rājayoga* (1.8). The aghorī who performs various acts, is unable to obtain a perfect body. The mind should be controlled to enable one to control the vital air (1.9).

Note : This couplet is also found in *Haṭhayoga Pradīpikā* (4.14) with a slight variation in the second line, where *sahajoli* is mentioned.

Next is mentioned a book, 'Sri Saṁpuṭa,' in which Śiva tells Pārvatī, his consort, that 'time' is not greater than the 'soul.' Medicines cannot save one ; the great physicians, Caraka and others have all died. *Bindu* and *Nāda* are the two great medicines which are present in every human being ; those who have no Guru and are unaware of these, naturally face death (1.12, 13).

There is only one *Amaraugha* which is known as *Rājayoga* (1.17).

The four kinds of *śiṣyas* and the four yogas are then described. How *Kāyasiddhi* is obtained (1.28), what are the *mahāmudrā* and *mahābandha,* where is kedār, and what is *triveṇi* (1.35), how the four pīṭhas are penetrated by the vital air (1.39) etc., are all given.

The four conditions while practising yoga *e.g.*,

आरम्भश्च घटश्चैव प्रत्ययश्च तृतीयकः ।
निष्पत्तिः सर्वयोगेषु योगावस्था चतुर्विधा ॥

are described in detail (1.45)

Then Śrī Gorakhnāth tells us how one can avoid death and conquer 'time' and be like Śiva. This siddhi is known as Amaraugha-Siddhi and can be attained in ten months (1.64, 65). Then the yogī knows the non-dual state and there is equilibrium of *citta* which is life and *acitta* which is death. Such a yogī is a *jīvanmukta,* and he can do what he pleases.

One should practise the four yogas and find out the results for himself. As no medicinal books can cure a patient, so no theoretical knowledge can make one a yogī ; such is the advice of Śrī Gorakhnāth.

4. YOGA MĀRTAṆḌA

This MS. is by Gorakhnāth, and it begins with salutations to the guru. Then it goes on to define yoga, which is the fruit of *Śruti* and says that yoga should be practised by those who are pious and desire to dispel the agonies of the world.

The six parts of yoga are mentioned, the *āsanas* of which *siddhāsana* and *padmāsana* are the best, are fully described, as they destroy disease and the six *vikāras.* Then the *ādhāras* are mentioned with the different *pīṭhas* (2.10).

Of the 72,000 nerves, 72 are considered important, of which ten are the most important. Of these *śaṅkhiṇī* is the tenth nerve. The yogī should have knowledge of all these *nāḍīs* or nerves (17-19).

Then the *ajapā-gāyatrī* and the eight kinds of *kuṇḍalī* Śakti are described (33).

The *mūlabandha, oḍḍyāna, jālandhara, khecarī mudrā, mahāmudrā,* the peculiarities of *omkāra* etc., all find a place in this MS. (47-76).

How *prāṇāyāma* should be performed by the yogī is further described. (77-113).

Then *pratyāhāra, anāhatacakra, viśuḍḍha cakra,* the eight qualities of *amṛta* and the benefit obtained from *amṛta* are given.

The different kinds of *dhāraṇā* for a yogi are *haristhāyinī, vāruṇī, vaiśvānarī, vāyavī* and *nabho* and for the ordinary man *stambhī, nidrā, dāhinī, bhrāminī* and *Śoṣaṇā* are the five *dhāranās* (143-154).

Dhyāna is *saguṇa* and *nirguṇa*. How to perform these with the help of different *mudrās* is then described. (157-170).

The yogī is without any *upāḍhi*. By *upāḍhi* is meant the lack of proper knowledge of things. (173). Then comes *samādhi*, which is the union of the soul and the mind (176).

Note : In this Ms. are found many slokas which are similar to the ślokas found in the *Haṭhayoga Pradīpikā*. Though we find much more detail of the āsanas etc. in the Haṭhayoga Pradīpikā, yet this Yoga-Martaṇḍa by Gorakanāth deals in short with all the important aspects of yoga. Hence we might consider this as an important Ms. belonging to the Nātha Yogīs.

5. GORAKH UPANIṢAD.

This MS. is in mixed Hindusthānī and Rājasthānī.

It explains the meaning of Gorakh Upaniṣad, as this book is well known amongst the siddhas. This book which liberates the devotee, described how *Īśvara* and *Jīva* were the products of the *Mahābhuta* which again was the product of some अनिर्वचनीय पदार्थ *i.e.*, an undefinable object.

This entity is beyond the form and the formless. It is द्वैताद्वैत रहित, सदानन्द स्वरूप and it is the Nātha.

In the Nātha cult the 'god' or *devatā* is beyond even the *advaita*, but it has *icchā*, *jñāna* and *kriyā* śaktis through which the *piṇḍa* and *brahmāṇḍa* are created.

The 'one' manifests itself into nine forms which are Satyanāth, Santoṣanāth, Kūrmanāth, Ādināth, Sarvanāth, Matsyendranātha, his son, and his disciple Śri Gorakhnāth.

Note : The name of Matsyendra's son is omitted and one name of Daṅḍanāth is not mentioned in these lines. Later on we find the name of Daṅḍanāth.

How *Nirrantarnāth* is attainable is explained here thus :— There are two ways — the *kula* and the *akula*. The *kulamārga* is Śaktipatha, while *akulamarga is the Caitanyapatha.*

The Nātha, who is beyond the dvaita and advaita, becomes advaita and then dvaita and then again the nine Nāthas for all practical purposes. The meanings of the names of the nine-Nāthas are given.

Note : In this MS. the names of "Siddha-Siddhanta-Paddhati" and of "Śiṣya-Paddhati" are mentioned as important reference books.

The special qualities of the *guru* and the *śiṣya* are given. The eight parts of yoga, and the meaning *avadhuta* are explained.

6. MATSYENDRAJI KĀ PADA.

The glories of the name Matsyendranāth have been revealed. He is manifest in all holy places so why seek for others ? We should only worship Matsyendranāth ; such is the strain of this small pada or song.

There is another song also giving some indications of the name Maççhendranāth.'

7-10. BHARTHARI, CHIRPAT, GOPICHAND AND JĀLANDHARĪ PĀO'S SABDIS.

These are the eulogies of the different yogīs, who had forsaken the worldly pleasures to gain the *Parampada* or the *Nāthasvarūpa*. The language is a mixture of the colloquial and pure Rājasthānī.